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ABSTRACT

The resource guide for language arts teachers at the secondary level attempts to provide continuous progress through individualized instruction and the integration of career education with curriculum concepts. The purposes of the guide are to complement the regular language arts program, to serve as a source of ideas and activities, to achieve curriculum objectives, and to suggest methods of incorporating career concepts into the English curriculum. Careers related to English and language arts are listed. The units are organized according to the major topics of: literature, composition, language development, humanities, and media and film. Each unit includes objectives, suggested activities, career application, and a list of multi-media resources. (Author/NJ)

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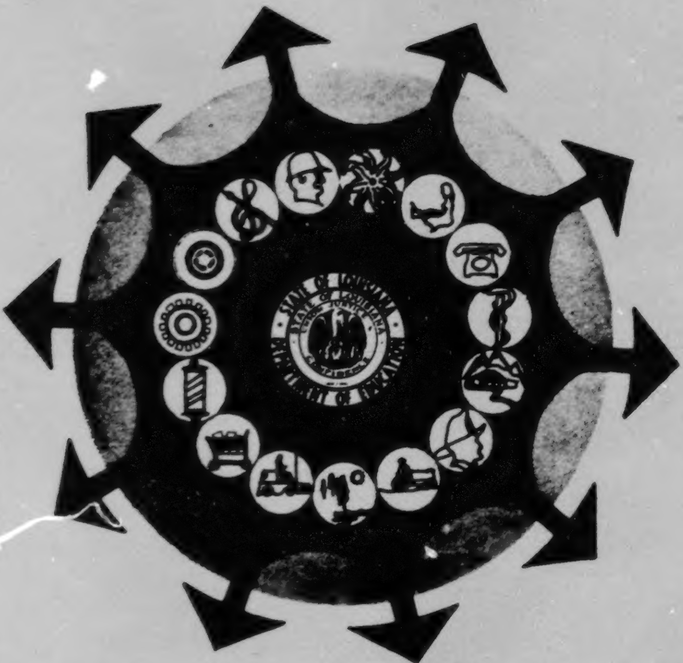

# ENGLISH RESOURCE GUIDE
# WITH EMPHASIS ON CAREER EDUCATION
# SECONDARY ENGLISH

BULLETIN NO. 1337

Louisiana State Department of Education
Louis J. Michot, Superintendent
1974

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U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
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# RESOURCE GUIDE
# FOR SECONDARY
# TEACHERS OF ENGLISH

LOUISIANA STATE DEPARTMENT OF EDUCATION

LOUIS J. MICHOT

STATE SUPERINTENDENT

JUNE 1974

VT 102603

COVER: The development of a Statewide Career Education Program has been highlighted as one of the prime priorities toward quality education and productive living for Louisiana citizens from "6 to 60" and beyond.

Under the Career Education concept, every student explores the world of work through a wide spectrum of educational "clusters" as represented by the symbols on the cover: COMMUNICATION AND MEDIA (telephone); HEALTH (caduceus); MARINE SCIENCE (starfish); AGRI-BUSINESS AND NATURAL RESOURCES (farmer); HOSPITALITY AND RECREATION (home); TRANSPORTATION (wheel); PUBLIC SERVICE (fireman); PERSONAL SERVICES(barber pole); FINE ARTS AND HUMANITIES (treble clef and brush); BUSINESS AND OFFICE (typist); MANUFACTURING (cogwheel); CONSUMER AND HOMEMAKING EDUCATION (shopper's cart); ENVIRONMENT (trees, earth and sun); CONSTRUCTION (hardhat worker); MARKETING AND DISTRIBUTION (hydraulic forklift).

# ENGLISH RESOURCE GUIDE

## WITH EMPHASIS ON CAREER EDUCATION

Prepared by

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## A MESSAGE FROM THE SUPERINTENDENT

The resource guides developed for Career Education are dedicated to the students of Louisiana. The guides are based upon the philosophy of maximum development of the individual--and thereby--the maximum development of society. There are many components of the educational process; and career education, a facet of total education, prepares the individual for a meaningful and productive life.

The fundamental concept of career education is that all types of educational experiences, curricula, instruction, and counseling should involve preparation for economic independence, personal fulfillment, and an appreciation for the dignity of work.

Maintaining the curriculum disciplines as the structural framework, the guides seek to enhance the total education of the individual, incorporating career concepts into the planned educational experiences of the youth.

The implementation of the objectives and activities presented in the guides is independent of any organizational pattern. The underlying philosophy is that of providing for continuous pupil progress. Recognizing that each student is a unique individual, a continuous progress curriculum enables each student to progress at his own rate. This fosters success which reinforces the positive self-concept of the individual and contributes to his personal, social, and occupational effectiveness.

Education which is dedicated to the maximum development of the individual offers individualized instruction. These guides promote that concept, for individualized learning is the result of individualized instruction. This concept does not imply a one-to-one teaching ratio, but does offer a curriculum structure which allows for instruction prescribed to meet the needs of the individual--whether in a large group, a small group, or in an individual learning situation.

These guides are presented to the teachers of Louisiana as an effort to help them in that important mission of educating the young people of this state. The subsequent revision of the guides will be based upon teacher evaluation and recommendations.

Louis Michot

# FOREWORD

The composition of this guide for Language Arts was influenced by the need to provide meaningful continuous progress through individualized instruction and the need to integrate career concepts and activities with curriculum concepts.

Major purposes of this guide are to complement the regular language arts program, to serve as a source of ideas and activities, to achieve curriculum objectives, and to suggest methods of incorporating career concepts into the English curriculum.

The guide is designed for use with basic texts and with a wide variety of other resources. It is not intended as a complete, autonomous instrument for instruction and no attempt should be made to use it as a teacher's manual for daily lesson plans. Singular development of any skill strand without integration with the total language arts program would result in ineffective instruction.

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## I. Career Orientation

Nothing is more basic to Career Education than the study of English. It provides the foundation upon which practically everything else is built. For every Louisiana citizen, success in any subject, in any occupation, in almost any endeavor depends directly on his ability to communicate in English. The effectiveness of every order he gives or receives, every idea he expresses, every request he makes is determined by how well he can use the language. In addition, every thought or attitude he possesses has been influenced and shaped by his command of the spoken or written word.

All parents realize that knowledge of language is one of life's most vital forces, so they begin immediately to teach their children how to use words to communicate. They expect the schools to continue this training, providing comprehensive instruction in reading, writing, listening, and speaking, so that their children will have the means to reach their full potential.

Developing fluency in English is the most necessary part of anyone's education. If he is not provided a sound program in English, then the effectiveness of all other phases of his training is diminished if not actually destroyed.

"....career education, like any other new movement that has ever come to American education, will flourish or die, based largely on the knowledge, efforts, skills, and philisophical beliefs of the elementary and secondary school classroom teacher."

Dr. Kenneth B. Hoyt

# A STATEMENT OF PHILOSOPHY ON CAREER EDUCATION

We believe that Career Education is self-development education. It is a process through which each individual student -

- discovers who he is
- examines opportunities for self and career development
- decides where he wants to go, and

is equipped with the skills, knowledges and attitudes necessary to meet his decision of a life style.

# CAREERS RELATED TO ENGLISH AND LANGUAGE ARTS

## B.A. or above

### Service

Reading Specialist
Speech Therapist

### Business, Clerical, and Sales

Advertising Manager
Public Relations
Sales Engineer
Traffic Manager

### Science and Technology

Technical Writer

### Outdoor

Sports Writer

### General Cultural

Lawyer
Editor
Clergyman
English and Language Art Teacher
Foreign Correspondent
Tutor
Journalist

### Arts and Entertainment

Lecturer
Author
Continuity Writer
Actor
Dramatic Critic
Scenario Writer

## H.S. plus Technical

### Service

Interpreter
Translator

Business Clerical and Sales

- Retail Manager
- Salesman
- Sales Person
- Secretary

Science and Technology

- Cryptographer

Outdoor

General Cultural

- Radio Announcer
- Reporter
- Librarian

Arts and Entertainment

- Script Writer

H.S. Graduate

Service

- Customs Inspector
- Immigration Inspector

Business Clerican and Sales

- Auctioneer
- Demonstrator
- Buyer
- Floorwalker
- Sales Clerks
- Foreign Exchange Clerk
- Stenographers

Outdoor

General Cultural

Arts and Entertainment

- Copy-writer

# CAREER CONCEPTS

A. Early awareness of careers is the prelude to future achievement.

B. The individual is the born resource of society.

1. Individuals have many kinds of careers.
2. Occupations contribute to society's progress.
3. Meaningful, rewarding careers are available to every individual.

C. Work is basic to human development.

4. Careers require different knowledge, abilities, attitudes, and talents.
5. Individuals have different abilities, interests, needs, and values.
6. Individuals seek careers for varied reasons.

D. Careers are opportunities for accommodating differences in human development.

7. Careers can be grouped into clusters.
8. Different careers are interrelated.
9. Every career requires some special preparation.
10. Individual careers may change as individuals change throughout life,

E. Environmental variability requires variable opportunity.

11. Individuals may be suited for several different careers.
12. World changes, conditions, and environments affect careers.
13. Individuals adapt to world changes and environments.
14. Careers have different levels of responsibilities.
15. An individual's career and careers of others are affected by the individual's ability to relate to other individuals.
16. Rules, regulations, policies, and procedures affect all careers.

# CAREER EDUCATION IN LOUISIANA

## AN EXPERIENCED-BASED, SEQUENTIAL PLAN

| | |
|---|---|
| STAGE I | CAREER AWARENESS<br>(Grades K-3) |
| STAGE II | CAREER MOTIVATION<br>(Grades 2-6) |
| STAGE III | CAREER EXPLORATION<br>(Grades 5-9) |
| STAGE IV | TENTATIVE CAREER DECISIONS<br>(Grades 8-10) |
| STAGE V | ACQUISITION OF CAREER-ENTRY SKILLS<br>(Grades 9-12)<br>(Differential Programs) |
| STAGE VI | CAREER ENTRY |

A. EMPLOYMENT
   FURTHER STUDY AND TRAINING

B. SPECIALIZED STUDY AND TRAINING
   EMPLOYMENT
   FURTHER STUDY AND TRAINING

EACH STAGE REQUIRES:

INFORMATION
EXPERIENCE

WHICH LEADS TO:

FIRST-HAND PERSONAL LEARNING

WHICH LEADS TO:

SELF-DEVELOPMENT

WHICH LEADS TO:

INDIVIDUAL SUCCESS

WHICH LEADS TO:

A HEALTHY SENSE OF WELL-BEING

# JOB CLUSTERS

1. Construction Occupations Cluster

   a. Asbestos and Insulating workers
   b. Bricklayers
   c. Carpenters
   d. Electricians
   e. Cement masons (cement and concrete finishers)
   f. Marble setters, tile setters, and terrazzo workers
   g. Operating engineers (construction machinery operators)
   h. Painters and paperhangers
   i. Plasterers
   j. Plumbers and pipefitters
   k. Roofers
   l. Structural, ornamental, and reinforcing-iron workers

2. Manufacturing Occupations Cluster

   a. Aircraft, missile, and spacecraft manufacturing
   b. Aluminum industry
   c. Baking industry
   d. Electronics manufacturing
   e. Industrial chemical industry
   f. Paper and allied products industries
   g. Petroleum refining

3. Transportation Occupations Cluster

   a. Civil aviation
   b. Merchant Marine occupation
   c. Railroads
   d. Trucking industry

4. Agri - Business and Natural Resources Occupations Cluster

   a. Conservation
   b. Ecology
   c. Electric power industry
   d. Farming, dairying
   e. Forestry
   f. Machinery (farm equipment)
   g. Mining
   h. Natural gas
   i. Petroleum

5. Marine Science Occupations Cluster

   a. Fisheries development
   b. Forecasting weather
   c. National defense
   d. Plant and animal life

6. Environmental Occupations Cluster

   a. Conservation
   b. Ecology

7. Business and Office Occupations Cluster

   a. Accounting
   b. Advertising workers
   c. Business law
   d. Marketing research
   e. Office workers
   f. Personnel workers
   g. Public relations workers

8. Marketing and Distribution Occupations Cluster

   a. Marketing research
   b. Wholesale and Retail distribution
   c. Trade

9. Communications and Media Occupations Cluster

   a. Newspapers - printing and writing
   b. Radio
   c. Technology
   d. Television

10. Hospitality and Recreation Occupations Cluster

   a. Camps
   b. Hospitals
   c. Indoor recreation centers
   d. Industry
   e. Playgrounds

11. Personal Service Occupations Clusters

   a. Barbers
   b. Building custodians
   c. Cooks and chefs
   d. Cosmetologists
   e. Firefighters
   f. Guards and watchmen
   g. Hospital attendants
   h. Models
   i. Police officers
   j. Private household workers
   k. Social service workers

12. Public Services Occupations Cluster

    a. Civil service employees
    b. Librarians
    c. Nutritionists
    d. Public Health nurses
    e. Public relations workers
    f. Public Utilities
    g. Sanitarians

13. Health Occupations Cluster

    a. Chiropractor
    b. Dental hygienist
    c. Dentists
    d. Dietician
    e. Hospital administrator
    f. Medical technologists
    g. Nurses
    h. Optometrist
    i. Osteopathic physician
    j. Pharmacists
    k. Physicians
    l. Veterinarian
    m. X-ray technician

14. Consumer and Homemaking Occupations Cluster

    a. Cooperative Extension Service
    b. Communications
    c. Department stores
    d. Federal Government - U.S. Dept. of Agriculture
    e. Financial institutions
    f. Food manufacturers
    g. Private business
    h. Research
    i. Social Welfare
    j. Teacher

15. Fine Arts and Humanities Occupations Cluster

    a. Commercial artists
    b. Industrial designers
    c. Interior designers and decorators
    d. Performing artists
    e. Social scientists
    f. Teaching

## II. LITERATURE

What is so wonderful about literature is its ability to make us aware of ourselves--our beliefs, hopes and prejudices, our frailties and our potentialities-- and to show us how we can learn from the experiences of others, even when those "others" are simply products of some writer's imagination. We read a story or a poem or a play about the courage, loyalty, or desperation of men and women involved in one of life's great struggles and we find we have been shown a mirror reflecting our own problems and anxieties--changed, perhaps, but still recognizable. It is this power of literature to provide us with insight into our selves and our fellow man. and to give us understanding of the world about us that makes the study of literature such a rewarding endeavor.

"All that mankind has done, thought, gained, or been: it is lying as in magic preservation in the pages of books."

--Thomas Carlyle

II-A.

## SHORT STORY

### Objectives

The student will

1. Explain each of four types of conflicts (man against man, man against nature, man against society, and man against himself) by citing examples from short stories studied.

2. Demonstrate his understanding of characterization by explaining the relation of occupation to decisions made by a protagonist in a short story.

3. Demonstrate his understanding of the relation of occupation to life style by citing examples from a short story studied.

4. Demonstrate his understanding of personal values by citing examples of the effect of personal values on decisions made by a character in a story studied.

### Career Application

In Stages III, IV, and V, students are relating themselves to societal needs, focusing on realistic possibilities, and acquiring skills, habits, and attitudes that lead to competence in areas of career choice. Most important in all decision making is the area of personal values and the realistic perception of self in relation to others as well as society in general. Equally important in career choice is the understanding of the interrelatedness of life style to career choice. All of these areas are explored to some extent in the short story. Within the traditional defining of elements of plot, setting, characterization, point of view, and theme, students have the opportunity to explore important career concepts that may help them in making more valid decisions about themselves as people as well as about viable alternatives in the world of work.

### Activities

1. The student reads a short story of his choice and explains the type of conflict upon which the plot was based.

2. The student rewrites the ending of a short story read, making the alternate ending reflect a difference in values held by the protagonist.

3. The student makes a collage illustrating the basic conflict in a short story read.

4. The student writes and enacts with other students a three-minute play demonstrating the central conflict in a short story read.

5. The student records on tape a three-minute musical collage that illustrates a short story read.

6. The student makes a three-minute film illustrating a short story read.

7. The student rewrites a short story by shifting the point of view of the speaker (from first to third person or from one character to another) and demonstrating the changes in perception of the conflict as seen by a different speaker.

8. The student rewrites a short story in the journalistic style of a straight news story.

9. The student rewrites a short story in the "journalistic" style of a movie magazine writer or a gossip columnist.

10. The student writes a projection of the central character ten years into the future, showing changes in values and life style that have occurred.

Resources

Brooks, Cleanth, and others (eds.). Approach to Literature. New York: Appleton-Century-Crofts, 1964.

Brooks, Cleanth, and Robert P. Warren. Understanding Fiction. New York: Appleton-Century-Crofts, 1959.

## II-B. NOVEL

Objectives

The student will

1. Explain the changes that occur in specific characters in a novel studied.

2. Identify the values of the protagonist in a novel studied, explaining how these affected his behavior and his decisions, both directly and indirectly.

3. Explain the relation between the occupation and life style of three characters in a novel studied.

4. Explain how changes in society and environmental conditions affected the lives and decisions of major characters in a novel studied.

Career Application

In Stages III, IV, and V, students are relating themselves to societal needs, focusing on realistic possibilities, and acquiring skills, habits, and attitudes that lead to competence in areas of career choice. As explained in applications of the short story, the areas of personal values and realistic self-perception are crucial factors in all decision making. Because of its length, the novel lends itself to a more comprehensive analysis of character, conflict, and theme, as well as the other elements of fiction. In a novel, multiple events occur, each affecting and being affected by the characters in the story line. Students can see relationships of cause and effect in greater detail than in the short story and can come to understand the degree of complexity that defines the life of each character being observed. Nothing is really simple, and events and actions of others to a great extent delineate the choices available to any one person at any given time. In reading a novel students can learn to identify these factors in their own lives as well as in the lives of fictional characters. In understanding the forces that shape their own lives and the choices over which they have genuine control, they can then participate in valid decision-making at both the personal and interpersonal level.

Activities

1. The student reads a novel and explains the central conflict in the life of the protagonist.

2. The student re-structures the ending of a novel read, making the alternate ending reflect a difference in values held by the protagonist.

3. The student makes a collage illustrating the basic conflict or one of the central themes of a novel studied.

4. The student records on tape a three-minute musical collage that illustrates a theme of a novel read.

5. The student makes a three-minute film illustrating a theme of a novel read.

6. The student makes a collage or poster illustrating the values held by the protagonist that most directly affected his decisions.

7. The student writes a projection of the central character ten years in the future, reflecting changes that can be predicted on the basis of his previous decisions.

8. The student identifies the major "turning point" in the life of the protagonist, and then projects an entirely different series of events based upon a different decision at that turning point.

## Resources

Brooks, Cleanth, and others (eds.). Approach to Literature. New York: Appleton-Century-Crofts. 1964.

Brooks, Cleanth, and Robert P. Warren. Understanding Fiction. New York: Appleton-Century-Crofts, 1959.

Gordon, Walter K. (ed.). Literature in Critical Perspectives: An Anthology. New York: Appleton-Century-Crofts, 1968.

## II-C POETRY

**Objectives**

The student will

1. Recognize poetry as a means of enjoyable communication.
2. Recognize that poetry appeals to man's senses, his heart, and his mind.
3. Recognize and analyze the many kinds of poetry and attempt to produce models of several.
4. Recognize figurative language in a selected poem.
5. Recognize word music in a selected poem (rhythm, rhyme, meter, alliteration, and assonance).
6. Identify poetry as a comment on human value and as an interpretation of life.

**Career Application**

Career education is dedicated to the maximum development of the total individual—his attitudes, values, needs, and skills. A vital concept of career education is that an understanding of one's self is important throughout life. Through the study of poetry the "continuing revelation" (Nemerov, "The Swaying Form: A Problem in Poetry"), the student will gain an insight into what makes him the way he is and what makes others the way they are. In addition the student increases his understanding of career possibilities and responsibilities, and extends his appreciation of all kinds of work and services.

Poetry presents a picture of the universe and of man in all his anguish, glory, sorrow, joy, success, and failure through the sensitive eyes of Shakespeare, Marlowe, Donne, Thoreau, Dickinson, Numerov, and a myriad of other poets.

**Activities**

1. The student writes his favorite song. The class chooses one song to analyze for rhyme scheme, repetition, and alliteration.
2. The student lists TV jingles, word play used in advertising, popular slogans and mottos.
3. The student begins a personal poetry anthology. He includes writer's definition of poetry, his own definition, favorite quotations, songs, and poems. He might illustrate his selections or write a brief explanation of their appeal.

4. Students write together a class prophecy in rhyme. Musicians in the class might set it to music.

5. Students discuss how they have known and loved good poetry all of their lives.

6. The student writes an original haiku, ballad, limerick, cinquain or ode. He writes similes or metaphors to describe abstract words or terms such as love, friend, being kind, having faith, etc.

7. The student lists all the things that remind him of a familiar phenomenon such as a rainbow.

8. The student examines selected narrative poems by asking questions such as
   a. Am I prejudiced in any way toward work or a kind of work?
   b. What view of man and his role in society is revealed in a particular poem?
   c. Can I extend my evaluation of the central character to mankind in general?

9. The student chooses or writes a poem expressing his feelings about his role in life. He could record his interpretation and play the tape for his class.

10. Students hold a large group poetry presentation. Poetry could be on a specific theme such as attitudes, work, values, or needs. Background music could be used. Presentation could be given to other classes.

11. The student reads Henley's "Invictus" and Milton's "On His Blindness." He then compares the two poems as to theme, poet's attitude toward life, and poet's response to adversity.

12. Using Perrine's Sound and Sense, the student finds the specific poems to illustrate various metrical patterns, rhyme schemes, and stanza forms.

13. The student reads the passage from Macbeth beginning "Tomorrow and tomorrow and tomorrow..." The student notes that life is compared to:
   a. a candle
   b. a shadow
   c. a player
   d. a tale

   He writes the emotional implications of these metaphors, showing which is the bitterest and why. He comes to conclusions about the emotional progressions or development of the passage.

14. The student examines the diction of a poem and explains how key words contribute to the poem's meaning and emotional force. He tests statements by substituting other words to see how the changes affect the meaning.

15. The student contrasts Emerson's view toward death in "Brahma" with Bryant's in "Thanatopsis."

16. Students record various poems by Emily Dickinson and discuss how her poems express the theme of individuality.

17. The student explains, in a well-organized essay, the attitudes expressed in American poetry by Bryant, Thoreau, Emerson, Whitman, Longfellow, Dickinson, and Crane.

18. The students identify figures of speech and poetical sound devices by using selected portions of Proverbs, Psalms, and Song of Soloman.

19. The student chooses one of the following topics for poetry writing:

    Outdoor Monuments
    The Grass Under My Feet
    The Promise of a Seed
    The Shapes of Snowflakes
    The Unfaithful Friend

Note to the Teacher: The following activities are suggested for college-bound students.

20. The student studies the medieval ballad and recognizes the distinctive qualities of the ballad.

21. The student notes the importance of the couplet in Shakespeare's sonnets and the differences in mood in various Shakespearian sonnets.

22. The student, through a study of Beowulf, recognizes the combination of physical strength, courage, the desire to win personal renown, and the higher motive of service to humanity all joined together in one man. The student then compares Beowulf to Superman, Evil Knievel, or Mohammed Ali.

23. By studying Donne's philosophy or Milton's emphasis on political and religious trends in the seventeenth century, or by appraising the nineteenth century thought of the Romantics (Wordsworth, Lamb, Scott, Byron, Shelley, or Keats), the student learns to recognize the ways that domestic disasters, political upheaval, religious conflict, and intellectual turmoil contribute to literary efforts.

24. The student compares contemporary poetry to the poetry of other periods. (The messages contained in the words of contemporary songs are not to be ignored).

Resources

## A. BOOKS

Adoff, Arnold. *I Am the Darker Brother: An Anthology of Modern Poems by Black Americans*. Riverside, N. J.: Macmillan Company, 1970.

Armour, Richard. *Armoury of Light Verse*. Boston: Branden Press, Inc., 1962.

Auden, W. H. (ed.). *Oxford Book of Light Verse*. Fair Lawn, N. J.: Oxford University Press, Inc., 1938.

Benedict, Stewart H. *A Teacher's Guide to Poetry*. New York: Dell Publishing Co., 1969.

Brooks, Cleanth, and Robert P. Warren. *Understanding Poetry*. New York: Holt, Reinhart and Winston, 1960.

Ciardi, John. *How Does A Poem Mean*. Boston: Houghton Mifflin Co., 1960.

________. *Mid-Century American Poets*. New York: Twayne Publishers.

Cole, William (ed.). *Story Poems New and Old*. Cleveland: World, 1951.

Drew, Elizabeth. *Poetry: A Modern Guide To Its Understanding and Enjoyment*. New York: Dell Publishing Co., 1959.

Dunning, Stephen. *Teaching Literature to Adolescents, Poetry*. Atlanta: Scott, Foresman, and Co., 1966.

Ferlinghetti, Lawrence. *Back Roads To Far Places*. New York: New Directions Publishing Corp., 1971.

Hohn, Max T. (ed.). *Stories In Verse*. New York: Odyssey, 1961.

Hughes, Langston (ed.). *New Negro Poets: U.S.A.* Bloomington, Ind.: Indiana University Press, 1964.

MacLeish, Archibald. *Poetry and Experience*. Baltimore: Penguin Books, Inc., 1963.

Matthiessen, L. O. (ed.). *Oxford Book of American Verse*. Fair Lawn, N.J.: Oxford University Press, 1950.

Murray, Alma, and Robert Thomas (eds.). *The Search*. Englewood Cliffs, N. J.: Scholastic Book Services, 1971.

Perrine, Lawrence. *Sound and Sense: An Introduction to Poetry*. New York: Harcourt, 1963.

Quiller-Couch, Author (ed.). *Oxford Book of English Verse*. Fair Lawn, N.J.: Oxford University Press, 1939.

Randal, Dudley (ed.). *Black Poets*. New York: Bantam Books, Inc., 1971.

Shapiro, Karl. *American Poetry*. New York: Thomas Y. Crowell, Co., 1960.

________. (ed.). *Prose Keys to Modern Poetry*. Scraton, Pa.: Harper and Row Publishers, Inc., 1962.

________. *Selected Poems*. Westminster, Md.: Random House, Inc., 1968.

________. *Prosody Handbook*. Scranton, Pa.: Harper and Row Publishers, Inc., 1965.

Shawn, John, and Prudence Dryer. *Working with Poetry*. Cambridge, Mass.: Educators Publishing Service, Inc.

Untermeyer, Louis (ed.). *Story Poems*. New York: Pocket Books, 1961.

Wagner, Jean. *Black Poets of the United States: From Paul Lawrence Dunbar to Langston Hughes*. (Trans. by Kenneth Douglas) Urbana, Ill.: University of Illinois Press, 1963.

Ward, Herman (ed.). *Poems for Pleasure*. New York: Hill and Wang, 1963. (Poetry related to science and mathematics.)

Williams, Oscar (ed.). *Immortal Poems of the English Language*. New York: Simon and Schuster.

________. (ed.). *The Pocket Book of Modern Verse*. New York: Washington Square Press, 1958.

Yeats, William B. *Oxford Book of Modern Verse*, 1892-1935. Fair Lawn, N. J.: Oxford University Press, 1936.

## B. Films

* Films available through the Louisiana State Department of Education regional film libraries.

*Poem* (5 minutes B&W) Distributor: Films, Inc., Wilmette, Ill.

*A Poem Should Not Mean - But Be* (20 minutes color) Distributor: RMI Film Productions, Kansas City, Mo.

*Poems of Lewis Carroll* (13 minutes color) Distributor: McGraw-Hill Textfilms, New York, N.Y.

*Poems of Walt Whitman* (11 minutes color) Distributor: McGraw-Hill Textfilms. New York N.Y.

*The Poet* (29 minutes B&W) Distributor: Indiana Audio-Visual Center, Bloomington, Ind.

*Poet at Lobos* (13 minutes color) Distributor: Black Lion Productions, Carmel, Calif.

*The Poet's Eye: A Tribute To Shakespeare* (20 minutes color) Distributor:

McGraw-Hill Textfilms, New York, N.Y.

Poetry--Allen Guinsberg and Lawrence Ferlinghetti (30 minutes B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Poetry--Anne Sexton (30 minutes B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Poetry for Me (15 minutes color) Distributor: Grover-Jennings Productions, Monterey, Calif.

Poetry for Christmas (15 minutes color) Distributor: Grover-Jennings Productions, Monterey, Calif.

The Poetry of G. C. Oden (10 minutes color) Distributor: Media Plus, Inc., New York, N.Y.

Poetry: The Art of Words (18 minutes color) Joshua-Tree Productions, New York, N.Y.

Poetry: The Essence of Being Human (18 minutes color) Distributor: McGraw-Hill Textfilms, New York, N.Y.

Poetry--So Many Kinds (14 minutes color) Distributor: Coronet Instructional Films, Chicago, Ill.

Poetry To Grow On (19 minutes color) Distributor: Grover Productions, Monterey, Calif.

Poetry: William Carlos Williams (30 minutes B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Poetry: The World's Voice (26 minutes color) Distributor: University of Iowa A-V Center, Iowa City, Iowa.

*What Is Poetry? (10 minutes color) Distributor: BFA Educational Media, Santa Monica, Calif.

## II-D. DRAMA

Objectives

The student will

1. Discover and analyze common themes found in dramas of different periods ("Making Choices," "Identity Crisis," "Overcoming Obstacles," "Accepting Responsibility," "Alienation—No Man Is an Island," "Making the Most of Our Opportunities," etc.).
2. Recognize the various functions of dialogue (moving the action forward, revealing tone, mood, setting, and—especially—theme and character).
3. Identify common characteristics—especially the effect of career choices—in modern dramas and compare them to real life situations the student has experienced.
4. Identify types of conflict in dramas and analyze the causes of the conflict in the character as they relate to career choices and to his attitudes and beliefs toward himself and society.
5. Recognize that social, religious, political, and economic factors have influenced the style, form, and content of the dramatic literature of a particular period.
6. Identify the major types of drama—tragedy, comedy, farce, spectacle, fantasy, allegory—and the different styles of drama—representational/presentational and/or realistic/nonrealistic.
7. Recognize the various careers in the dramatic arts and the interrelationship of these careers.

Career Application

The student should realize that a person's character, knowledge, interests, attitudes, and talents affect career choice and that persons are suited for different careers. He should realize that a career or occupation influences a person's outlook on life. In many dramas the student will be able to see the effect of making an unwise career choice or of having no choice in selecting a career. In studying drama the student will be exposed to the various occupational possibilities in the theater. The study of drama, since it is directly concerned with the WHY's of human behavior, is an excellent way of introducing concepts of self-discovery, awareness, and motivation.

Activities

1. The student writes a theme comparing the conflict of illusion vs. reality in Macbeth and Death of a Salesman. (Other plays such as The Glass Menagerie could also be used).

2. The student rewrites scenes from period plays into modern language keeping character motivation the same.

3. The student compares themes in period and modern plays with these of contemporary situations.

4. The student writes a "mock" autobiography of one of the major characters in a play.

5. The student writes an interior dialogue (lines characters might be thinking but not speaking aloud) of a scene or scenes in a play.

6. The student writes short stories or newspaper articles in dialogue form to illustrate revelations of dialogue.

7. The student discusses the answers to questions of understanding character. (What kind of a person is he? Why is he that kind of person? How do you know (clues)? How has his occupation affected his life? What is his main motivation in a particular scene? in life? etc.).

8. The student compares the types of conflict illustrated in two modern plays and evaluates the realism of the conflict with what he knows of conflict in life.

9. Students research and give oral reports individually or in a group on background material of a particular period of drama. After reading plays from the particular period, the students discuss the ways in which the works were influenced by the time in which they were written.

10. The student reads various plays and classifies them according to type and style.

11. The student reads and compares/contrasts a classical and a modern tragedy. (Oedipus Rex, Death of a Salesman).

12. The student writes a theme providing whether or not a particular modern play fits into Aristotle's definition of tragedy.

13. Students visit a local theater and interview persons connected with it. (artistic designer, director, make-up artist, etc.).

15. Students invite community resource people who have worked with the theater to speak on career offerings.

16. Students creatively experiment with the work of persons connected with the theater. After studying a play in class, they:

    a. design programs, costumes, sets, make-up, lighting;
    b. build actual miniature sets;
    c. dress dolls in costumes they have designed and made;
    d. write critical reviews of a play seen on stage;
    e. write original music based on the theme of a play studied;
    f. act out scenes from a play studied; or
    g. choreograph movement to appropriate scenes from plays.

17. After viewing a play, students discuss the effectiveness of scenery, props, make-up, costumes, lighting, directing, acting.

## Resources

### A. Books

Archer, William. *The Old Drama and the New*. Boston: Houghton Mifflin, 1923.

Baker, George Pierce. *Dramatic Technique*. Boston: Houghton Mifflin, 1919.

Bentley, Eric. *The Dramatic Event: An American Chronicle*. Boston: Beacon Press, 1956.

________. *The Playwright as a Thinker*. New York: Regnal and Hitchcock, 1966.

Churman, Harold. *The Fervent Years*. New York: Hill and Wang, Inc., 1957.

________. *The Naked Image*: Riverside, N.J.: Macmillan Company, 1966.

Esslin, Martin. *The Theatre of the Absurd*. Garden City, New York: Anchor, 1961.

Freytag, Gustav. *The Technique of the Drama*. trans. E.J.MacEvan. Chicago: Scott, Foresman, 1894.

Gassner, John. *Masters of the Drama*. New York: Random House, 1953.

*A Guide to Play Selection*. 2nd ed. New York: Appleton-Century-Crofts, 1958.

Hatlen, Theodore W. (ed.). *Drama: Principles and Plays*. New York: Appleton-Century-Crofts, 1971.

Hodgson, John (ed.). *The Uses of Drama*. Methuen, 1972.

Johnson, Albert and Bertha Johnson. *To See A Play: A Primer for Playgoers*. Cranbury, N.J.: A.S. Barnes and Co., 1972.

Johnson, Stanley, (and others.). *The Play and the Reader*. Englewood Cliffs, N.J.: Prentice-Hall, 1971.

Jones, Robert Edmond. *Dramatic Imagination*. New York: Duell, Sloan, and Pierce, 1941.

MacGowan, Kenneth and William Melmitz. *The Living Stage*. Englewood Cliffs, N.J.: Prentice-Hall, 1955.

Nicholl, Allardyce. *The Development of the Theatre*. New York: Harcourt Brace, 1967.

Ornstein, Robert. *Shakespeare in the Classroom*. Urbana Ill.: Educational Illustrators, 1960.

Reaske, Christopher Russell. *How to Analyze Drama*. Monarch Press, 1966.

Roberts, Vera Mowry. *The Nature of Theatre*. New York: Harper and Row, 1971.

Scholes, Robert and Carl H. Klaus. *Elements of Drama*. Fair Lawn, N.J.: Oxford University Press, Inc., 1971.

Shank, Theodore. *The Art of Dramatic Art*. New York: Dell Publishing Co., Inc.

Webster, Margaret. *Shakespeare Without Tears*. New York: Fawcett, 1957.

## B. Films

The following is a partial listing of films of plays which may be rented from commercial distributors, if they are not available at the parish library or resource center.

*The Cherry Orchard*
*Cyrano de Bergerac*
*Death of a Salesman*
*The Devil and Daniel Webster*
*The Devil's Disciple*
*A Doll's House*
*Hamlet*
*The Inspector General*
*Julius Caesar*
*Macbeth*
*The Male Animal*
*Mary of Scotland*
*Mourning Becomes Electra*
*Oedipus Rex*
*Our Town*
*Richard III*

## C. Recordings

Anthony and Cleopatra - Caedomn SR-235
As You Like It - Spoken Word SWA4
Cyrano de Bergerac - Capitol W-283
Death of a Salesman - Decca DXA 102
Everyman - Caedmon TC-1031
Hamlet - Victor LM-600
Henry V - London A 4422
The Importance of Being Earnest - Angel B 3504
The Inspector General - American Society Recorded Drama- 108
J.B. - Victor LD 6075
Julius Caesar - Caedmon SR 230
The Lady's Not for Burning - Decca SXA 110
Macbeth- Victor LM 6010
Merchant of Venice - Caedmon SR 2013
A Midsummer Night's Dream - Caedmon SR 208
Oedipus Rex - Caedmon TC 2012
The Glass Menagerie - Caedmon TRM 301
The Rivals - Caedmon TC 2020
Romeo and Juliet - Caedmon SR 228
Saint Joan - Victor LOC 6133
Twelfth Night - Caedmon SR 213
A Winter's Tale - Caedmon SR 214

## D. Plays

The following is a partial listing of plays dealing with occupational choices and discovery/awareness of self, others, and community.

All My Sons
Death of a Salesman
A Doll's House
The Effect of Gamma Rays on Man-in-the-Moon Marigolds
An Enemy of the People
The Glass Menagerie
Hamlet
Hedda Gabbler
In Another Part of the Forest
The Little Foxes
Macbeth
The Master Builder
The Miracle Worker
Oedipus Rex
Othello
Our Town
Rhinoceros
The Sandbox
A View from the Bridge
In White America
Winterset

## II-E. NON-FICTION

Objectives

The student will

1. Recognize, classify, and analyze non-fiction.
2. Trace the historical development of the essay.
3. Recognize and analyze notable essays of great writers.
4. Analyze and explain the various essayists' treatment of a given subject.
5. Study the biography and autobiography as forms of non-fiction.
6. Recognize and show supportive evidence of the biographer's attitude toward his subject.
7. Recognize techniques used by the biographer to reflect accurately the personality of his subject.
8. Critically analyze newspaper and magazine articles by examining the editorial policies of a magazine, studying the author's competence in writing authoritatively, and investigating the side of a controversial issue other than that favored by the writer.

Career Application

In his studies of real people in real situations, the student is made aware of the many career possibilities available to him. It is here, too, that he will be able to explore and appraise the interests, attitudes, abilities, needs, and values of Cicero, Mark Twain, Thoreau, Buckley, or Jim Kiick. This experience has great value to him in his search for his self-identity.

The study of non-fiction, in an easy and natural manner, engages the student in activities which promote skill development. He is given an opportunity to develop skills of reading, listening, thinking, writing, and speaking while studying the political, social, or economic problems of a person, an ethnic group, a nation, or an era.

Activities

1. The following suggested activities on the essay should be assigned at the beginning of the unit. This will make it possible for a student to work on his notebook daily and also to compile a non-fiction booklet which he will submit for evaluation at the end of the unit. His note-

book will include the following:

- a. An introduction to the essay.
- b. Titles of all non-fiction works read, with a personal evaluation of each, and the author's purpose for writing the selection.
- c. A criteria for evaluating magazines (good, average, trash).
- d. A brief description of a minimum of twenty-five magazine articles.
- e. A vocabulary section in which he defines the vocabulary words assigned for each selection. (He writes the key phrase, then rewrites the phrase using a synonym for the word.)
- f. A brief review of one non-fiction book:

  Samples of the following types of non-fiction or excerpts from them should be included.
  - a. Essay
  - b. Fable
  - c. Interview
  - d. Maxim
  - e. Parable
  - f. Sermon
  - g. Criticism
  - h. Letters
  - i. Documents
  - j. Journals
  - k. Book Review
  - l. Biography
  - m. Autobiography
  - n. Speech
  - o. Editorials

2. Given two selections, one fiction and one non-fiction, the student reads and lists the basic differences between fiction and non-fiction, answering such questions as the following:

- a. What is the author's purpose?
- b. What type of fiction or non-fiction is it?
- c. What is the general idea developed in each work read?
- d. By what method did the author develop the subject?
- e. How did you feel about the literary selection.
- f. Were characters involved? Who were the important ones? Were they real or imaginary?
- g. Are specific places mention in the literary selection for a purpose?
- h. Would the material be helpful to most students?
- i. How would you rate the artistic quality of the work?

3. The student defines the terms formal and informal as they apply to dress, letters, language, furniture, etc. Then given selected essays, formal and informal, the student answers such questions as:

- a. Was the essay in an essay anthology?
- b. Was there an introduction to the essay?
- c. Did the essay start out as if the author was writing to you?
- d. What is the subject of the essay?
- e. What are the main ideas developed by the author?
- f. How are credits given for references used?
- g. From the contents, would you judge the author to be a professional writer?
- h. Did the author's style of writing interest you? Why?
- i. What about the author's style distinguishes it as formal or informal?
- j. What is the purpose of the formal essay?
- k. How does the author state his theme?
- l. What information did the essay give you?

m. Was there any humor? How was it used?
n. Were there any unusual words used?
o. Did you have to consult your dictionary? Illustrate.
p. What were the examples of concreteness?
    (1) sight (2) sound (3) smell (4) taste (5) touch
q. What type of formal essay did you read? Was it a review, an editorial, a column, a news story or what?
r. Discuss the following questions.
    (1) What is the theme of the essay?
    (2) Which one of the key words pointed to the central idea?
    (3) Did you find unity and coherence?
    (4) Were there evidences of force or indignation? Cite examples.

4. Given a descriptive essay to read, the student points out specific examples of how the writer recreates and shares his impressions of places, things, persons or experiences through the use of vivid details.

5. The student discusses specific techniques used by the author to make his essay effective.

    a. Length and type of sentence used.
    b. Figurative language.
    c. Comparision.
    d. Phrases or details that create a humorous effect.

6. After reading an assigned narrative essay, the student answers orally or in writing such questions as the following:

    a. What basic comment on life does the author make?
    b. Were the events in the narrative real or imagined?
    c. What were the author's special techniques?

7. After reading an assigned expository essay, the student points out in oral discussion or in writing, the author's purpose. He explains the use of expository techniques such as:

    a. definition
    b. examples
    c. comparision and contrast
    d. logical reasoning
    e. figurative language
    f. humor
    g. wit

8. After reading an assigned essay, the student states the author's purpose. He identifies, by citing specific passages from the selection, words, examples, and authorities chosen by the author to convince the reader.

9. The student reads selected examples of such writers as Plato, Tacitus, Cicero and Montaigne.

10. The student reads essays from the Bible: "Who Can Find a Virtuous Woman" and "The Greatest of These is Love."

11. The student reads examples of non-fiction by early British writers such as, E. M. Forster, Daniel Defoe, Samuel Pepys, Sir Thomas Moore, and Samuel Johnson. He notes such qualities as; author's style, tone, purpose and literary form.

12. The student read selected examples of non-fiction by early American writers such as Ralph Waldo Emerson and Henry David Thoreau.

13. The student reads humorous essays from Leacock, Thurber, or other humorists.

14. The student reads articles from the editorial page of the paper by Buchwald, Buckley, Anderson, Rafferty, and others.

15. Given selected essays, the student reads and analyzes the essay of classical writers.

Examples:
"Rome's Natural Advantages" - Cicero
"The Great Fire" - Tacitus
"The Death of Socrates" - Plato

16. Students analyze essays on what it means to be an American, and write their personal views on the same subject.

Example:
"What is an American?" St. John de Crevercour
(From Letters of an American Farmer)
"What's Happening to America?" John Steinbeck

17. The student writes an essay agreeing or disagreeing with this quotation by John Steinbeck. "We are a restless, dissatisfied, a searching people."

Career Point to Stress:

Super-industrialism in the United States has lead to highly mobile society. This mobility influences all aspects of life's work.

18. The student reads an assigned number of biographical sketches from Modern Short Biographies or a comparable anthology. Using a check list, he evaluates the biography according to authenticity (noting bibliography and techniques used) and the biographer's relationship to his subject (noting whether the biographer had a natural affinity for his subject, and whether or not the writer was qualified to write about the subject.)

19. The student selects, reads, and reports on a biography or autobiography using the following guidelines:

Biography

Title:

Author:

Organization

How many pages are in the book?

How many chapters are there?

Who or what are the following?

Publisher
Date of publication
Illustrator

Contents

Of whom did the author write?
Why was the author interested in this person in the biography?
Did the author know the subject of the biography?
Were there any fictional characters in the book?

20. The student participates in a panel discussion which centers on the occupation of the subject in his biography, discussing such things as:

    a. When did the subject decide to choose this career?
    b. What preparation did the subject make for his career?
    c. What obstacles did the subject encounter?
    d. How did he overcome those obstacles?
    e. Did the subject enjoy the kind of work he was doing?

21. The student participates in a "Guess Who" quiz in which a series of clues are given until someone can guess each of the subjects of the biography read. (The career of the person is a major clue.)

22. The student writes character sketches of people whom he admires in real life.

23. The student complies a list of various areas(sports, entertainment, military, general adventure, science, etc.) and lists famous contemporary people in each field.

24. After discussing a number of biographies, students play a game of chronology, "Who could have known whom?" (Example: "Could Washington have known Lincoln?").

25. After reading selected autobiographies, the student writes an autobiography.

26. The student answers questions about a biography as follows:

    a. How well does the biographer know the person he is writing about? In what sense does he know him?

        (1) Does he know the person as a family member or a close friend?
        (2) Does he know his subject through research?

(3) Does he really know what things the person is interested in, his customs, his attitudes, his habits?

b. What is the author's attitude toward his subject?

(1) Does he make his subject too good to be a human being?
(2) Does he seem bent on showing faults or shortcomings of his subject?
(3) Did he attempt to include all the important information about his subject?

c. What character traits does the author emphasize? How does he do so?

(1) Does he depict his determination, courage and kindness?
(2) Does he show his interest in the lives of others or in some area of life?

d. What incidents from the person's life does the author include? Are there any significant sections of the person's life unaccounted for? If so, why do you think the author omitted these? (Author selects what to include.)

e. Does the person "come to life" as you read?

f. Is the person a good subject for a biography?

27. The student writes a charcter analysis, and plans for a dramatization in which different class members act out the role of the subject of the biography or autobiography at different stages of his life.

28. The student finds jobs for the people in the biography or autobiography he is reading . He needs to know the characters. He asks:

a. What do they do? b. When do they do it? c. What qualities are needed for the job?

29. Choosing three of the biographies read, the student explains some of the specific devices used by the biographers to reveal their subjects.

a. How is the presentation similar to that found in a short story or a novel?
b. Did the author use narration and vivid descriptive language which made the reader see, hear, feel, what was taking place?
c. Did setting and atmosphere lend to the suspense?
d. Was the author's vocabulary a contributing factor in presenting a real, active and interesting person?
e. Did the author's choice of words and sentence structure help you understand the subject better? Cite examples.

30. The students select several characters from literature and discuss the way they do or do not live together with understanding, their peculiarities, their approach to problems, their personalities and qualities, and their attempts at self improvement.

31. The student writes how each reading experience has helped him to identify his abilities, apptitudes, interests and personal characteristics.

32. The students discuss various characters in literature and their effect on their lives of such influences as their home and family life, their friends and neighbors, their jobs, their cultural interests, their country and its politics, the social problems of their time, and their education.

33. The student writes about the effect on his life of school, friends, home and family life, his country and its politics, social and economic problems, educational and career plans, cultural interests, and school and community activities.

34. The students discuss characters and events in non-fiction for the purpose of developing an awareness of values, attitudes, character traits, and behavior, and an awareness of the importance of values in planning for the future.

35. The students discuss the personal characteristics of creativity, cooperation, industry, curiosity, neatness, sense of humor, originality, and poise, using real characters to exemplify these traits. They show how the characteristics are fostered by the study of literature, and how the traits recognized contribute to success in the world of work. The students rate themselves on each of the personal characteristics and get evaluations from parents, teachers, and friends. To evaluate for self-analysis and self-improvement, the students write an essay on their strengths and weaknesses.

36. The student reads several reviews in a periodical such as the Saturday Review World, the New Yorker, or New York Times and discuss passages that qualify as literary criticism.

37. The students writes an essay on what a visitor from another country might see in his (the student's) hometown. He considers the things that are unique to the area, as well as the luxuries, houses, major sources of income, climate, customs, etc.

38. The student selects a person from history or contemporary life who fits Emerson's definition of a noncomformist in "Self Reliance" and writes an essay showing how the person fulfills the requirements.

39. Students prepare a bulletin board display to illustrate Thoreau's visual imagery in Walden.

40. The student writes a characterization of a teacher, a friend, or a relative, a pet or a neighbor.

41. The student writes a one-page essay describing situations in which he is part of a minority and situations in which he part of a majority.

42. The student makes a study of irony in the various forms of non-fiction. He classifies the various ironical tones in there context and places the

examples in categories of gentle, lighthearted, thought-provoking, bitter, or vicious.

## Resources

Barrows, Marjorie Wescott. *The American Experience: Non-fiction*. New York: Macmillan, 1968.

Benedict, Stewart H. *A Techer's Guide To Senior High Literature*.

Berkley, James, and others. *The Literature of America*. Dallas: L.W. Singer Co., 1969.

_______. *The Literature of England*. Dallas: L.W. Singer Co., 1969.

_______. *Patterns of Literature*. Dallas: L.W. Singer Co., 1969.

Braum, Alice C. *Designs In Non-fiction*. New York: Macmillan Co., 1968.

Chase, Mary Ellen. *Values in Literature*. Dallas: Houghton Mifflin Co., 1965.

Christ, Henry I. *Modern Short Biographies*. New York: Globe Book Co., Inc., 1970.

Clinc, Jay,and Ken Williams. *Voices in Literature, Language and Composition*. Boston: Ginn and Co., 1969.

Dean, Leonard F.,and others. *Play of Language*. Fair Lawn, N.J.: Oxford University Press, 1971.

Evans, Verda. *Types of Literature*. Boston: Ginn and Co., 1964.

Freidman, Norman, and Charles A. McLaughlin. *Logic, Rhetoric and Style*. Boston: Little, Brown and Co.,

Gordon, Edward J. *Introduction to Literature*. Dallas: Ginn and Co., 1964.

Green Jay,and Murray Bomberg (eds.). *World-wide Essays*. New York: Globe Book Co., Inc.

Hoopes, Ned E. (ed.). *Who Am I ? Essays on the Alienated*. New York: Dell, 1970.

Hopkins, Ernest J. (ed.). *The Ambrose Bierce Satanic Reader*. New York: Doubleday, 1968.

Kneer, Leo B. *Man in Literature*. Dallas: Scott, Foresman and Co., 1970.

Orwell, George. *A Collection of Essays*. New York: Doubleday, 1964.

Pooley, Robert C., and others. *Outlook Through Literature*. Dallas: Scott, Foresman, and Co., 1964.

Porter, Andrew J., and Hebry L. Terrie. American Literature. Dallas: Ginn and Co., 1964.

Silberstein, Suzanne, and Marion Seldine. Sense and Style: The Craft of the Essay. New York: Random House, Inc.

Spiller, Robert E. (ed.). Selected Essays, Lectures, and Poems of Ralph Waldo Emerson. New York: Washington Square Press, 1954.

Wells, Celia Townsend. Prose and Essay. Boston: Houghton Mifflin Co., 1962.

## II-F MYTHOLOGY

Objectives

The student will

1. Demonstrate by identifying mythological characters from several cultures, (Greek, Norse, Egyptian, Roman, etc.), a knowledge of mythology as an expression of the human spirit, which cuts across cultural lines without concern for either time or place.
2. Increase his vocabulary by researching and defining a list of words or expressions with mythological origins, commonly used in our language today (uranium, nuptial, titanic, Midas touch, and martial).
3. Develope an awareness of the extensive use of mythology in the field of advertising by compiling a list of products and listing the characteristics attributed to the mythological character for whom the product is named (Herculon carpet, Atlas tires, Aphrodisia perfume).
4. Demonstrate a knowledge of the use of mythology in scientific fields such as the space program.
5. Recognize the influence of mythological characters in the field of medicine.
6. Develope an awareness of the use of mythical themes in literary writers.
7. Recognize the influence of mythology on the arts.
8. Understand the significance of mythology in the tourist business (Mardis Gras).
9. Explain the role of mythology in the cosmetic industry.

Career Application

The development of effective reading, writing, and speaking skills, as well as, the exploration and development of artistic skills have career implications for all five stages of the Career Concepts Sequential Plan. The influence of mythology, legends, and fables on contemporary culture, particularly in the areas of science, medicine, advertising, literary endeavors, religion, the arts, and the entertainment fields can be understood to some degree by almost any student, grades K-12. What elementary or secondary student, for example, through the medium of television or by actual experience, has not been exposed to: the careers embodied in the technology of a space shot; the distances traveled by "The Flying Red Horse"; the kaleidoscopic view of the zoo floor covered with Herculon carpet, or the indescribable gaiety and frivolity of a Mardi Gras parade?

In addition to the opportunities for skill development in thinking, speaking, reading, and writing, the student will have opportunities to examine in depth the qualities of the mythological and legendary characters which have meaning for career education at all levels.

Activities

1. The student reads the section of the October 1974 issue of "Arts and Man" in which the concept of mythology is explained.
2. The student writes a paragraph explaining the influence of Greek mythology on his own culture today.
3. The student explains the function, if any, served by mythology in a given society.
4. The student differentiates among the terms; myth, legend, and fable by explaining and giving an example of each.
5. The student uses several seperate works to illustrate the different recurrent themes or patterns in myths, legends, and fables.
6. The student finds the mythological origins of the following words:

    a. geography
    b. aphrodisiac
    c. Hades
    d. uranium
    e. nuptial
    f. titanic
    g. June
    h. Mercury
    i. vulcanize
    j. martial
    k. erotic

    (Many more words can be added as the teacher sees fit).

7. Students locate the origins of the following terms, and then tell the stories to the rest of the class:

    a. Pandora's box
    b. Cupid's bow
    c. Midas touch
    d. Achilles heel
    e. Odyssey
    f. Merlin, the Magician

    (Additional words and terms can be added to this list as the teacher desires. )

8. The student creates a myth, using a wide variety of sentence structure.

9. The student assumes the role of a newspaper reporter, and writes a "gossip column" such as might have been written during mythological times.

10. The student writes a column of advice ("Dear Abby" or "Action Please") to gods and goddesses.

11. The student creates a short one-act play similar to Shaw's Pygmalion by taking a myth and giving it a contemporary setting.

12. The student writes an exposition of how he, as a god, created something.

13. The student writes a mandate, as if he were Zeus, to be carried out by one of the lesser gods because of some bad things the god has done.

14. Students learn the names of the twelve Olympic gods of Greek mythology along with their Roman counterparts.

15. Students cite examples which show how people pursuing advertising careers use myths in their work.

16. The student lists and explains several mythological expressions used in the medical field (psyche, erotic behavior, Oeidpus complex, etc.).

17. The student explains, with examples, how science and technology have utilized mythology in the space program.

18. The student gives examples of major events in today's society that capitalize on mythological characters (Mardi Gras, Olympic games, etc.), and explains how these events are related to the economy of both a community and an individual.

19. Students read and prepare oral reports on the following works by writers who used mythical themes:

    a. Poseidon Adventure
    b. 2001: A Space Odyssey
    c. The Human Comedy
    d. Ulysses
    e. Between Time and Timbuktu

    (Additional titles can be provided as the teacher sees fit).

20. Students, working individually or in groups, describe and explain (using either pictures, slides, or posters) three works of art (painting, sculpture, or pottery) that are related to myths.

21. The student writes several paragraphs explaining the influence of childhood in shaping the character and/or careers of Bacchus, George Washington Carver, David, and Marilyn Monroe.

22. Students give examples of fictional "superheroes" used by the writers of comic strips and comic books in our culture today.

23. Students prepare a simulated courtroom scene presided over by Zeus, in which one of the gods has failed to complete a major construction project according to contract specifications. (A number of students will be involved as jurors, defendant, judge, spectator, bailiff, etc.).

24. Students prepare a feast to which they will invite Zeus and the other revered gods/goddesses from Mount Olympus. Each god/goddess will dress in his/her best formal attire. Appropriate entertainment will be provided by selected gods/goddesses of a lower rank in the mythological social order.

## Resources

### A. Books

Aesop's Fables. New York: Lancer, 1968.

Asimonv, Issac. Words From the Myths. Boston: Houghton-Mifflin, 1961.

Bulfinch, Thomas. Bullfinch's Mythology. New York: Thomas Y. Cromwell, 1970.

Coolidge, Olivia. Greek Myths. Boston: Houghton-Mifflin, 1951.

Corrigan, Robert W. (ed.). Aeschylus: The Orestes Trilogy and Prometheus Bound. New York: Dell, 1965.

Evslin, Bernard. Heroes and Monsters of Greek Myth. Englewood Cliffs, N.J.: Scholastic Book Services, 1970.

________. The Adventures of Ulysses. Englewood Cliffs, N. J.: Scholastic Book Services, 1971.

________, and Others. The Greek Gods. Englewood Cliffs, N. J.: Scholastic Book Services, 1967.

Fisher, Carl. The Myths and Legends of Greece. Dayton, Ohio: Pflaum, 1968.

Grant, Michael. Myths of the Greeks and Romans. New York: World Publishers, 1962.

Graves, Robert. Greek Gods and Heroes. New York: Dell, 1965.

Graves, Robert. *The Greek Myths*. Baltimore: Penguin Books, 1955.

Hamilton, Edith. *The Greek Way*. New York: W. W. Norton, 1964.

_______. *The Greek Way to Western Civilization*. New York: New American Library.

_______. *Mythology*. New York: New American Library, 1942.

Maranda, Pierre (ed.). *Mythology*. Baltimore: Penguin Books, 1972.

Rose, Herbert J. *A Handbook of Greek Mythology*. New York: E. P. Dutton and Co., 1959.

Potter, Robert H. *Myths and Folk Tales Around the World*. New York: Globe Book Company, 1971.

Rouse, W. H.D. *Heroes, Gods and Men*. New York: Mentor Press, 1957.

Stanford, Barbara. *Myths and Modern Man*. New York: Pocket Books, Inc., 1973.

## B. Films

*Search for Ulysses* (53 minutes color) Distributor: University of California, Extension Media Center, Berkley, Calif.

*Jason and the Argonauts* (104 minutes color) Distributor: Brandon Films, San Francisco, Calif.

*Oedipus Rex* (90 minutes B&W) Distributor: Contemporary McGraw-Hill Films, New York, NY.

*Antigone* (88 minutes B&W) Distributor: United Artists, New York, NY.

## C. Records

*A Treasury of Greek Mythology*. 3 Vols. CMS Records, Inc. 14 Warren St., NYC 10007

*Heroes, Gods and Monsters of the Greek Myths*. Spoken Arts, Inc. 310 North Avenue, New Rochelle, NY 10801

Homer: *The Iliad and the Odyssey*. Spoken Arts, Inc. 310 North Avenue, New Rochelle , NY 10801

## D. Art

Sculptures of Greece and Rome - *Life* Series
Poseidon's Playground and Island of Delos - *National Geographic*
God and Heroes - *Life* Series
Advertisements - Titans, Giants, etc.

Illustration in Nursery Stories
Greek figured Vase Paintings
Boardman, John. *Greek Art*. New York: Praeger Publishers, Inc., 1964.
Patrick, Richard. *All Color Book of Greek Mythology*. Octopus Books, 1972.
Perowne, Steward. *Roman Mythology*. New York: Tudor Publishing Co., 1969.

### E. Music

*Opera*: "Orpheus"

*Symphony*: "Jupiter"

*Ballet*: "Swan Lake"

*Musical Comedy*: "My Fair Lady"

### F. Plays

*Orpheus Descending*
*Mourning Becomes Electra*

### G. Slides

The following is a list of color slides with accompanying lectures which are available from the Louisiana Arts Slides Lending Library, State Department of Education, P. O. Box 44064, Baton Rouge, La. 70804.

*Acropolis Museum - Athens*
*The Arts of Greece*
*Arts and Artifacts of the American Indian*
*African Heritage*
*What Makes a Hero?*
*The Many Masks We Wear* - Part 1: *For Religion and Mythology*
*Man and His Gods: An Inquiry into the Nature of Religion*
*Understanding Primative Art: Oceania*
*Legends and Stories in Art*
*Fantasy*

## III. COMPOSITION

Writing, whether it takes the form of poem, play, short story, or economic treatise, is an expedition into unknown or imperfectly known territory. It is a journey into our inner being. And though the map is constructed of personal experience, writing is a process of self discovery, self examination, and, sometimes, of self recognition or understanding. Yet, it is also an act of converting disorder into order, a way of clarifying, arranging, and relating facts and ideas into larger meaning, and as such, it is a vital part of the thinking process.

All too often the person who speaks well does not write well. To shrug the whole thing off by saying that he does not live in a writing world is, without doubt, a form of cultural irresponsibility. Instead, he should be shown how to express his thoughts effectively in writing, how to feel the joy, the versatility, the tremendous power of the written word.

"If a person cannot express himself in writing, he may never even get an interview for the job he wants. And on his present job--if it requires any writing at all--he will throw promotional opportunities to the winds if he can't 'talk' on paper. No amount of personal charm can overcome this handicap."

--K. Thomas Finley

## III-A. SENTENCE

Objectives

The student will

1. Demonstrate in his preparation of all writing assignments his acceptance of the sentence as the basic unit for the writing of reports, letters, memoranda, and other such communications used in the business community.

2. Write sentences in various styles and in varying degrees of complexity using for the content material that is career related.

3. Demonstrate his understanding of the relationship of ideas to one another by correctly using subordinate conjunctions and relative pronouns to join pairs of single sentences taken from work-oriented materials.

4. Demonstrate in writing his understanding of the concept that sentence length as well as sentence pattern should be determined by the writer's thought and by the way in which he wants his readers to react to his thoughts.

Career Application

Because learning to write or to improve sentences enables a student to communicate more effectively, it is by nature an activity which provides a necessary career-entry skill. Also, each student should have an opportunity to gain, through specific writing assignments, experiences or information related to careers.

Activities

1. After first filling out a typical job application form, the student practices working with items in series by changing the information on the application into sentences.

2. The student rewrites in sentence form the information contained in a Want Ad.

3. Given a group of work safety slogans, the student identifies and evaluates the effectiveness of the devices (puns, rhymes, repetition, alliteration, etc.) used to attract attention or to add interest.

4. Using such attention-getting devices as the pun, alliteration, and rhyme, the student writes safety slogans for an occupation in which he is interested. He then constructs posters using the slogans he has written and gives the posters to local businesses or industries.

5. The student writes a series of sentences which begin with "Work is..."

   Examples:

   Work is...

   sacking groceries until your arms grow numb.

   smiling at customers when you feel like screaming.

6. Using information he has gathered through doing research and conducting interviews, the student writes one-sentence fillers containing facts about local businesses and industries. He then submits these fillers to the local newspaper.

7. The student designs a billboard that states a fact about a local business or industry. (Purpose of the billboard might be to build goodwill or to promote sales).

8. The student uses effective sentences to write a short television commercial for a product produced by an industry in which he is interested.

9. Using information obtained from an advertisement or a catalog, the student writes in clear, concise sentences a critical description of material needed for some particular project.

10. In well-constructed sentences, the student writes a set of instructions which tells how to assemble or disassemble a simple piece of machinery or equipment.

11. Given a series of example sentences which progress from simple to more complex structures and which incorporate career information, the student imitates the sentence patterns to express ideas of his own.

Resources

See the resources list at the end of the Composition section (III-H).

## III-B. PARAGRAPH

Objectives

The student will

1. Use career-oriented materials to demonstrate that an effective procedure for writing a paragraph or short composition is first to prepare a list of details, next to arrange the details in a definite order, and then to convert the details into well-constructed sentences.

2. Illustrate his understanding of the importance of good organization to effective writing by analyzing poorly-organized and well-organized paragraphs about different occupations and explaining the structural strengths and weaknesses of each.

3. Utilize materials related to some business or industry to indicate his understanding of the concept that good organization in the paragraphs he writes will result if he begins by arranging his details in some definite order.

4. Arrange work-related facts in a time order, a space order of importance, and as steps in a process, to signify his familiarity with the different ways a list of details can be organized.

5. Use information related to some occupation in which he is interested to demonstrate the means whereby details can be improved through rewriting to make them more vivid and specific.

6. Distinguish between topic sentences that could be used effectively to write a paragraph and those that are too broad or too narrow.

7. Illustrate the way a topic sentence can function as a device to limit the material that can be included in a paragraph.

8. Demonstrate, using original paragraphs he has written about some occupation, the varied effects that can be obtained by placing the topic sentence in different parts of the paragraph.

9. Illustrate that the central idea of a paragraph can be implied as well as be explicitly stated.

## Career Application

In Stages I, II, and III, students are becoming familiar with the variety of work opportunities available to each individual. In order to decide where they personally would fit best in the adult world of work, students are also exploring numerous job possibilities. By working with prepared lists of facts concerning employment opportunities and the skills needed, students become aware of various facets of the work world. At the same time they gain an understanding of the relationship between an individual's career and his own personal abilities and preferences. As the student is becoming familiar with these career concepts, he is also increasing his ability to organize facts, a skill necessary for effective paragraph writing.

By writing paragraphs on topics related to occupations, employment procedures, and the development of useful skills and habits, students both increase their writing abilities and enlarge their understandings of the opportunities and requirements of the work community. They also discover the necessity of career planning and preparation for successful entry into the world of work.

## Activities

1. The student writes a list of his personal characteristics which are relevant in terms of career planning.
2. The student writes a list of the benefits he would derive from working at a particular job.
3. The student arranges in order of importance a list of the qualifications an individual should possess for successful entry into a particular occupation.
4. Based on visits to local businesses or industries, the student prepares a list of these establishments arranged in order of importance or in an order based on their location in relation to the school.
5. The student arranges a list of local occupations in an order based on the number of employees in each, the total payroll, or the value of the product produced or service rendered.
6. The student arranges, in a time order, a list of local, state, or national employment trends.
7. The student prepares and arranges, in order of importance, a list of basic work habits or attitudes such as neatness, reliability, punctuality, safety, consciousness, etc.

8. The student arranges, in a time order, in order of importance, or as steps in a process, a list of the advancement possibilities in a particular occupation.

9. The student writes a topic sentence based on information contained in a list of local employment opportunities obtained from an employment bureau or from the school's guidance department.

10. The student writes a paragraph explaining how an individual can find information about a particular occupation.

11. The student writes a paragraph describing the local employment office.

12. The student writes a paragraph describing the process through which an individual obtains a social security number or a driver's license.

13. The student writes a paragraph explaining what is wrong with a broken tool or piece of equipment.

14. The student writes a paragraph describing the training he would need to qualify for a particular job.

15. Given a poorly written paragraph on how to prepare for a job interview, the student rewrites the paragraph, revising sentences and improving organization.

16. For some particular occupation, the student writes in one paragraph a job description of the type that might appear in a handbook about an industry or business.

17. As a resumé to accompany an application for a job or a job training program, the student writes a paragraph of his personal qualifications.

18. The student writes a paragraph of instructions explaining how to use a complicated tool or to operate a complex piece of equipment used in an occupation in which the student has special interest.

19. The student writes a paragraph of instructions for several tasks which are to be performed in a particular order or in a special way by a fellow employee who will arrive at work after the student has departed.

20. The student writes a paragraph describing what he considers to be an effective method of job hunting.

Resources

See the resources list at the end of the Composition section (III-H).

## III-C-1. NARRATION

### Objectives

The student will

1. Write a narrative paragraph about a personal experience that affected his values.
2. Write a narrative paragraph about a real experience of a person in the world of work.
3. Write a narrative paragraph about an imaginary experience of a person in the world of work.
4. Write a narrative paragraph projecting himself into a work experience ten years in the future.

### Career Application

In Stages III and IV students are exploring themselves and focusing career options on realistic possibilities. As in other areas of writing, narration lends itself to individualizing assignments to relate to each student's abilities, interests, needs, and values. Writing activities may thus relate both to the individual and to the concepts and skills being taught in the area of narration.

### Activities

1. The student writes a narrative paragraph about a personal experience that affected his tentative career choice.
2. The student writes a narrative paragraph about a person he knows who is presently working in the area of the student's tentative career choice.
3. The student writes two narrative paragraphs about two different kinds of people who selected the same career but for different reasons.
4. The student writes a narrative paragraph about a person in a picture or illustration who is involved in a area of work in which the student is interested.
5. The student develops a narrative paragraph summarizing a short story.
6. The student constructs an illustration (collage, poster, mobile) of a narrative paragraph he has previously written.
7. The student writes a narrative paragraph based upon a musical selection without words.

8. The student writes a narrative paragraph based upon the lyrics of a popular song.

Resources

See the resource list at the end of the Composition section (III-H).

## III-C-2. DESCRIPTION

Objectives

The student will

1. Write a paragraph describing himself in terms of his own characteristics as they relate to a career interest area.
2. Write a paragraph describing the most believable adult he knows, including those characteristics that make the adult believable.
3. Write a descriptive paragraph about the kind of job he would like to hold following completion of high school, technical training, or college.
4. Write a paragraph describing the physical surroundings of an employee in a job in which he is interested incorporating sensory details of sight, sound, smell, and touch.
5. Write a paragraph describing the lifestyle of an employee in a job in one of his interest areas, assuming that he is the employee.

Career Application

In stages III, IV, and V students are working toward self-definition, as well as making career decisions. Writing both honest and believable descriptions of himself, adults who serve as role models, and actual environments of jobs in which he is interested can help toward making realistic decisions in selecting a career.

Activities

1. The student lists what and how much he has observed from these pictures shown for one minute each (using pictures such as found in Stop, Look, and Write!).
2. The student writes a description based upon a musical selection heard in class.
3. The student writes two descriptive paragraphs about two different kinds of people who selected the same career, but for different reasons.
4. The student develops a descriptive paragraph into a descriptive essay.
5. The student constructs an illustration (collage, poster, mobile) of a descriptive paragraph previously written.

6. The student writes a paragraph describing the characteristics a person must possess to succeed in an area of his career choice.

Resources

See the resources list at the end of the Composition section (III-H).

## III-C-3. EXPOSITION

Objectives

The student will

1. Write an expository paragraph comparing life styles of two people in vastly different professions or careers.
2. Write an expository paragraph explaining the kind of specific training required for a career in which he is interested.
3. Write an expository paragraph defining a particular profession of interest to him.
4. Write an expository paragraph explaining how he became interested in a particular career.

Career Application

Because exposition is basically "explaining" students need to acquire skills related to organizing facts logically in order to produce reasonable explanations. As most of the writing a student will do after leaving school will be of an expository nature, it is perhaps one of the most important writing skills he will acquire. By relating expository writing assignments to careers of interest to students, teachers will allow students to investigate interest areas while working toward developing this most useful writing skill.

Activities

1. The student writes an expository paragraph explaining why he is interested in a particular career.
2. The student writes an expository paragraph explaining why he is not interested in a particular career.
3. The student writes an expository paragraph explaining which course he likes best in school.
4. The student writes an expository paragraph explaining which course he likes least in school.
5. The student develops a previously written paragraph in an expository essay.
6. The student writes an expository paragraph explaining one major change he thinks should be made in the structure or course offerings of his school.

**Resources**

See the resources list at the end of the Composition section (III-H).

III-C-4.

## PERSUASION

### Objectives

The student will

1. Write a persuasive paragraph convincing an employer that he should be hired for a particular job.
2. Write a persuasive paragraph convincing a prospective buyer that he wants to buy a product the student is selling.
3. Write a persuasive paragraph convincing his parents that working part time after school would not interfere with his school work and that he should be allowed to do so.
4. Write a persuasive paragraph convincing his teacher that his own career choice would be as valid a topic for research as a literary topic.
5. Write a persuasive paragraph to be presented orally to the class, convincing them that a particular career (of his choice) best suits his own abilities, interests, needs, and values.

### Career Application

In all kinds of careers, success will usually be dependent upon a person's ability to persuade others, either through selling himself or a product. Student's learning to deal successfully with persuasion has carry over value into all areas of life, but particularly in the world of work. Equally important is the student's ability to identify those tools of persuasion used by others to influence his thinking or behavior. These tools will be dealt with more extensively in the consideration of semantics and media.

### Activities

1. The student role plays a job interview in which he tries to convince a prospective employer that he possesses the qualifications for a particular job opening.
2. The student writes a persuasive paragraph convincing another student that he should stay in rather than drop out of school.
3. The student writes a persuasive paragraph convincing his parents that he is serious about his career choice and is willing to exert the necessary energy and effort to succeed in it.

4. The student presents orally a persuasive paragraph convincing other students that course requirements for high school graduation are reasonable and necessary.

5. The student presents orally a persuasive paragraph convincing one of his parents that an automobile accident he was involved in was not his fault.

6. The student presents orally his parent's response, convincing the student that it takes two to make an accident and that defensive driving is most important.

7. The student develops a persuasive paragraph previously written into an expository essay.

8. The student constructs an illustration (collage, poster, mobile) of a persuasive paragraph previously written that assists the viewer in understanding the writer's particular point of view.

Resources

See the resources list at the end of the Composition section (III-H).

## III-D. WHOLE THEME

### Objectives

The student will

1. Read essays and articles to observe the beginning, middle, and end of a unified composition.

2. Structure a purposeful theme--expository, descriptive, argumentative, narrative--around a central idea paying attention to the development of the introduction, body, and conclusion.

### Career Application

As the student researches, observes, and interviews as preparation for writing themes related to career choices, he becomes familiar with the various career opportunities open to him. He not only increases his career awareness, but also he learns of the abilities, skills, and training needed for certain careers. In writing themes related to careers, the student is helped to make a career choice suitable to his abilities and personality traits and to eliminate unsuitable choices.

### Activities

1. The student writes an expository theme defining in detail (using etymology, history, comparisons, etc.) a certain career occupation.

2. The student writes an expository theme classifying careers.

3. The student writes an expository theme classifying people in certain careers. (e.g. "Teachers I Have Known")

4. The student writes an expository theme illustrating a career choice. (He will give a concrete example of a person in a career).

5. The student writes an expository theme comparing/contrasting two careers.

6. The student writes an expository theme comparing/contrasting the correct and incorrect method of applying for a job.

7. The student writes an expository theme illustrating the correct method of applying for a job.

8. The student writes a process analysis of a certain job detail.

9. The student works with introductions/conclusions. Using the same body of the paper, he introduces and concludes it with various means (quotations, startling statements, anecdotes, provocative questions,etc.).

These are presented orally to the class and the general effectiveness of each is discussed.

10. Students exchange themes, proofread each others themes, return them, and rewrite them.

11. The student writes a descriptive theme centering on a place of employment (an office, building, plant, the outside, etc.).

12. Students read various articles and essays from trade journals and discuss composition devices as well as content on occupations presented.

13. The student writes an argumentative essay discussing the advantages of a particular career over another.

14. The student writes an argumentative essay discussing the advantages or disadvantages of going to college or vocational school, or of making some other career choice.

15. The student writes in narrative form an incident of a person who got into the wrong (or right) profession.

16. The student writes a paper explaining the qualifications of and preparation needed for a particular job.

17. The student writes a theme classifying summer jobs he has held.

18. The student writes a theme comparing/contrasting the opportunities for advancement in two closely related jobs.

Resources

See the resources list at the end of the Composition section (III-H).

## III-E. SHORT POETIC FORMS

### Objectives

The student will

1. Illustrate with original works of his own the ways short poems can be used to communicate ideas and information, influence attitudes or beliefs, elicit specific responses, and induce particular actions.
2. Write short poems based on career oriented materials to demonstrate his understanding of the difference between literal and figurative language and his recognition of the effective use of each.
3. Construct short poems about workers in occupations in which he is interested.
4. Recognize in selected poems literary devices used to attract attention or to add interest and illustrate the use of these devices in short poems of his own.
5. Use concrete images to write short poems describing the place where he might someday work.
6. Write short poems about the tools or equipment used in occupations in which he is interested.

### Career Application

By writing short poems about workers in various occupations, about the places where they work, and about the tools or equipment they use, the student increases his understanding of these career possibilities or opportunities. He also extends his appreciation of the work done, the products produced, the services rendered by workers in the different occupations. In addition, he increases his awareness of the short poem as an effective mode of communication.

### Activities

1. Using the ballad stanza form, students write short descriptions of workmen in various occupations. After obtaining line drawings of workmen to accompany their poems, they then construct coloring books which they give to the children's wards of local hospitals or to teachers in lower elementary schools.
2. By following the procedure described here, the student writes a short free-verse poem in which he pictures something beautiful surrounded by ugliness.

A. He thinks of an occupation he might like to enter at some future date, and he mentally pictures the place where a worker in this occupation would perform his work.

B. He creates a word picture of the place (emphasizing its ugliness or drabness) by naming particular items that are there.
   (1) First, he makes a list (at least 10 items) of brief but concrete images that are ugly or unattractive but which are typical of this place. He uses appeals to the different senses in compiling his list. (If he prefers, he might try to write his entire poem using appeals to one sense only—the sense of hearing, for example).
   (2) From his list he selects his best images and tries to make them more vivid by adding descriptive words and by changing general words to words that are specific.
   (3) He arranges these images in an effective pattern, trying to put them in an order that seems natural, a sequence which sounds right when read aloud.

C. He thinks of one object that is attractive or beautiful that might be found in this place and uses this image last in his poem. He begins his closing lines by telling where this object is located ("On the windowsill, a....," "In one corner, an old....").

D. He checks over his images, eliminating all words that could be considered unnecessary.

E. He writes a final copy of his poem, giving it a title if he can think of one that seems appropriate.

Examples:

### SCHOOL DAYS

chalk covered

board floor smeared

with dirt desks broken

and dilapidated torn worn-

out books

on the windowsill a

wisp

of

ivy

## CALLING DOCTOR . . .

Cold hard steel unyielding flesh meet
in midst of alcohol smell of
fried chicken. Blood gushes
and saws rip; cranks turn; bones
crack. Machines whir in bright light.

Exposed pulsating center of life

beating
beating
beating
beating
beating

3. Following a visit to a local business or industry in which he is interested, the student writes a short poem similar to Karl Shapiro's "Manhole Covers" in which the student describes and comments about some piece of equipment he observed during his visit.

## MANHOLE COVERS

The beauty of manhole covers--what of that?
Like medals struck by a great savage khan,
Like Mayan calendar stones, unliftable,
     undecipherable,
Not like old electrum, chased and scored,
Mottoed and sculptured to a turn,
But notched and whelked and pocked and smashed
With the great company names:
Gentle Bethlehem, smiling United States.
This rustproof artifact of my street,
Long after roads are melted away, will lie
Sidewise in the grave of the iron-old world,
Bitten at the edges,
Strong with its cryptic American,
Its dated beauty.

Karl Shapiro

4. Using the pattern shown below, the student writes a five-line poem about a person engaged in a particular occupation.

   Line 1 - He identifies the occupation.
   Line 2 - He uses two words to describe the worker.
   Line 3 - He uses three or four words to write a phrase which describes literally the worker's actions.
   Line 4 - He uses four or five words to write a phrase (perhaps one containing some contrast to line 3) which also describes the worker's actions in literal terms.
   Line 5 - He writes either a one-word summary statement about the worker or else a description of the worker's actions stated in figurative language.

Examples:

Waitress--
Smiling, hurrying;
Anticipating newcomers' requests,
Remembering old customers' whims,
Serving sunshine with the coffee.

Farmer--
Proud, independent,
Plowing his fields,
Planting his corn and cotton...
Praying.

5. The student writes a poem about a worker in a particular occupation by first naming the occupation in the title and then beginning each line of the poem with a succeeding letter of the title.

Example:

CLERK

Courteously helping old

Ladies and young children find

Everything they

Require for that special

Kind of Christmas.

6. The student writes a riddle in verse describing a tool or piece of equipment used in a particular occupation.

7. The student writes jingles for advertisements about products or services provided by an occupation in which he is interested.

8. The student writes a poem about a tool or piece of equipment associated an occupation in which he is interested. In the first line he names the tool. In the second he describes its appearance in literal terms. In the third he uses figurative language to describe it. In the fourth he uses literal language to tell the use of the tool or what it does. In the fifth he depicts figuratively its use. In the sixth he tells what the future holds for this tool.

Example:

drill bit ...

grooved cylinder of solid steel;

spinning silver spiral of unleashed fury

plunging relentlessly into that redwood log,

indifferently swirling through the cellulose record

of a thousand years ...

tomorrow, rust will seek your heart

9. Projecting himself into the future at a time when he is working in some particular occupation, the student writes an imitation of Lenore Marshall's "I Am A" poem.

I AM A

Cosmonaut
Cradled in dangers
Orbiting a garden universe
Snipping cosmos, probing Venus
Sighting summer's end blindly,
Weightily weightless
Spinning out of reach,

out

of

reach

Signaling strangers.

Lenore Marshall

10. The student writes rhymed couplets for safety posters concerning some job in which he is interested. Later, he might actually construct the posters and give them to some local business or industry that could use them.

11. Working in groups, students first identify loneliness as the theme of Herri Haag's "Truck Drivers," then plan and perform a dramatic presentation of the poem. In their presentation the students will accompany a reading of the poem either with:
    A. appropriate color slides and background music;
    B. a pantomime with background music; or
    C. an interpretive dance and appropriate music.

### TRUCK DRIVERS

At two a.m.,
the sad-eyed conquerors sit
hunched in familiar
leatherette booths,
waiting for the weariness
to pass,
waiting to be on their roads again.
Their honky music
hangs in the air
like yesterday's cigar smoke,
and the songs are about
themselves.
They talk together
like long-time companions
knowing they may never
meet again,
and knowing it doesn't matter.
They've met themselves
a million times
in a million roadside,
run-down cafes,
drank countless cups of
black, bitter coffee,
talked countless conquests
of roads and women.
The stories are all the same,
and only the faces
have been changed.
Men of the black mainstreams
of America,
you know this land
from smoky, sprawling city
to silent two-house towns,
you know this land.
Crossing, recrossing the night highways,
delivering America's
abundance,
you've learned the maps
by heart.

Sad-eyed conquerors,
drink your coffee,
think of home.

Herri Haag

After having given a dramatic presentation of the poem, the students, working individually or in groups, write and dramatize poems of their own using "Truck Drivers" as a guide. They should first select a theme, a setting, and workers in a particular occupation that can be used to illuminate the students' attitudes concerning their chosen theme. A few possible themes and occupational tie-ins are:

| Theme | Setting | Work Group |
|---|---|---|
| justice | courtroom | defendant from any work group, attorneys, judges, clerks, etc. |
| | prison | inmates from any work group or at work at a particular job within the prison, government officials, law enforcement personnel |
| | gate to a factory | striking workers, police, company officials |
| death | hospital | patients from any work group, doctors, nurses, aides |
| | funeral home | undertakers, ministers, fellow workers from any occupation |
| old age | nursing home | attendants, nurses, managers, doctors, welfare workers, visitors from any work group |
| frustration | bar, pool hall, bowling alley, street corner | any group of workers, employed or unemployed |

Other themes which could be adapted to a wide variety of occupations and settings are: love in its different forms, sadness, honor, courage, determination, anger, hate, revenge, compassion, and understanding.

12. The student constructs posters containing "Parachutist," "A Trucker," "The Line Gang" or some similar poem illustrated with original art work, drawings, or pictures cut from magazines. He then uses one of these poems as an example for writing an original poem centering on some occupation in which he is interested.

### PARACHUTIST

After jump, drop and somersault
with cords unraveling in skein,
chute rising in a puff more taut
than sail until it domes a cone
of cords hooked to a harnessed dot
twirling and suspended like a toy
wind-swung and puppeted in space,
he pendulums sideways down the sky.

Samuel Hazo

### A TRUCKER

Sometimes it is like a beast
barely controlled by man.
But the cabin is lofty
as a skull, and all the rest
extends from his foot as an
enormous throbbing body:

if he left anything to
chance--see his great frame capsize,
and his rubber limbs explode
whirling! and see there follow
a bright fountain of red eyes
tinkling sightless to the road.

Thom Gunn

### THE LINE-GANG

Here come the line-gang pioneering by.
They throw a forest down less cut than broken.
They plant dead trees for living, and the dead
They string together with a living thread.
They string an instrument against the sky
Wherein words whether beaten out or spoken
Will run as hushed as when they were a thought.
But in no hush they string it: they go past
With shouts afar to pull the cable taut,
To hold it hard until they make it fast,
To ease away--they have it. With a laugh,
An oath of towns that set the wild at naught
They bring the telephone and telegraph.

Robert Frost

13. In imitation of "Under a Telephone Pole," students use personification to describe some tool or piece of equipment from an occupation they would like to enter.

### UNDER A TELEPHONE POLE

I am a copper wire slung in the air,
Slim against the sun I make not even a clear line
    of shadow.
Night and day I keep singing--humming
    and thrumming;
It is love and war and money; it is the fighting
    and the tears, the work and want,
Death and laughter of men and women passing
    through me, carrier of your speech,
In the rain and the wet dripping, in the dawn
    and the shine drying,
A copper wire.

Carl Sandburg

14. Using "Building Boom" or "The Hammers" as a guide, the student writes a short poem commenting on the future as it is affected by some particular business or industry.

### BUILDING BOOM

The avenue of willows leads nowhere:
it begins at the blank wall of a new apartment house
and ends in the middle of a lot for sale.
Papers and cans are thrown about the trees.
The disorder does not touch the flowing branches;
but the trees have become small among the new houses,
and will be cut down--
their beauty cannot save them.

Charles Reznikoff

### THE HAMMERS

Noise of hammers once I heard
Many hammers, busy hammers,
Beating, shaping night and day,
Shaping, beating dust and clay
To a palace; saw it reared;
Saw the hammers laid away.

And I listened, and I heard
Hammers beating, night and day
In the palace newly reared,
Beating it to dust and clay:
Other hammers, muffled hammers,
Silent hammers of decay.

Ralph Hodgson

15. The student writes a free-verse description of himself as the person he imagines he will be in ten years--or in thirty years. He might also write a short poem in which in each stanza he describes himself at a different stage in life.

16. Using the haiku form, students write short poems about people in different occupations.

Example:

THE MAILMAN

With your fists ablaze
with letters and colored stamps
beautiful mailman

Paul Goodman

Resources

See the resources list at the end of the Composition section (III-H).

## III-F. SHORT PLAYS

### Objectives

The student will

1. Demonstrate an awareness of significant ways in which play writing may be an introduction to other careers.

2. Develop an awareness of how role-playing may give a detailed description of the effects some jobs have on different individuals.

3. Recognize the importance of observation in the field of play writing.

4. Demonstrate appealing characteristics of writing plays and skits.

### Career Application

Before the student sets himself up in his life's business, he should take stock of his assets. Reviewing his experiences will help him to make his vocational choice, to get along with people, and to understand himself. To see his successes and failures in perspective, to be able to laugh at his foolish or ridiculous moments, and to consider objectively his strong and weak points are important to his success in life. Writing about himself and others are excellent ways to make progress in understanding himself and other people.

Writing short plays about real people with real problems may give a deep insight into behaviorism.

### Activities

1. The student writes a short conversation that occurred between two people that were in a bank waiting for the results of a loan application.

2. The student writes a one-way conversation leaving out all stage directions and extra information.

3. The student writes a dialogue between two people which illustrates a conflict, develops a situation, or develops a character.

4. The student writes a short skit about an incident in which someone learned a lesson about the importance of punctuality.

5. The student writes a brief skit about an incident from a famous business man's life. (Such as: Henry Ford, Howard Hughes, J.C. Penny, etc.).

6. The student writes an idealized personification of himself in play form in his future career that reveals his occupation through dialogue.

7. The student writes a sentence or two of dialogue that reveals a dominant trait of his main character--for example, selfishness, courtesy, curiosity, laziness, or self-confidence.

8. The student writes the dialogue for one of the following situations:
   a. Two neighbors discuss the new family on the block.
   b. A boy explains his report card to his dad.
   c. A girl asks her mother for a new dress.
   d. Two boys discuss an interview that they had with a newspaper reporter.

9. The student writes a short dialogue between two men that live in a society where no one works.

10. With four to a group, the students develop a 15-25 minute short play using all stage directions and extra information focusing on some occupation.

Resources

See the resources list at the end of the Composition section (III-H).

## III-G. LETTERS

### Objectives

The student will

1. Write a business letter of application to a prospective employer, listing his qualifications for a job.
2. Write a business letter of inquiry in response to a classified ad found in the newspaper.
3. Write a business letter recommending a fellow student for a job citing personal knowledge of both character and capabilities.
4. Write a business letter thanking a prospective employer for an interview.
5. Write a letter resigning from a particular job, being sure that the employer understands the reason for the resignation.
6. Write a letter to obtain a college catalog.
7. Write a letter to a college or technical school inquiring about entrance requirements and admission procedures.

### Career Application

Perhaps the most important writing a student will ever do is that which pertains to applying for a job. His worth as a prospective employee is often measured largely by the letter he writes applying for a job and the supporting employment data supplied in written form. As the employer often receives hundreds of applicants for one job, he uses the letter of application as a basis for selecting those who will receive personal interviews. It is a critical career entry skill as described in Stage V.

### Activities

1. The student understands and applies 10 characteristics of a good letter:

    a. creates a favorable first impression
    b. appeals to the reader's point of view
    c. is correct in every detail
    d. is courteous, friendly, and sincere
    e. promotes goodwill
    f. is clear and complete
    g. is concise
    h. holds together
    i. is well paragraphed
    j. avoids jargon

2. The student writes a letter to a personal manager of a manufacturing company requesting a career booklet, Your Future in Electronics, mentioned in an ad in Popular Electronics, current issue.

3. The student writes a letter to the Regency Hyatt House, Fifth and Peachtree Streets, Atlanta, Georgia 20475, making a reservation for three nights while attending a convention, including dates and other details.

4. The student writes a letter to a tourist bureau in a city or area inquiring about accomodations available and places of interest to visit.

5. The student writes a business letter to the credit manager of a department store asking for procedures to be used or forms to be completed to open a charge account.

6. The student writes a business letter of complaint to the credit manager of a department store explaining an error in billing and asking for correction.

7. The student writes a business letter to a dean of men (or women) of a college inquiring about differences in accomodations in various dormitories or other campus housing.

8. The student writes a business letter to a director of financial aid of a college asking for consideration for a work study program or other campus employment.

Resources

See the resources list at the end of the Composition section (III-H).

## III-H. COMPOSITION RESOURCES

### A. Books

Armour, Richard. *Writing Light Verse and Prose Humor*. Boston: Writer, Inc. Publishers, 1971.

Barnfield, Gabriel. *Creative Drama in Schools*. New York: Hart Publishing Co., 1970.

Barr, Doris W. *Effective English for the Career Student*. Belmont, Calif.: Wadsworth Publishing Co., 1971.

________. *Writing, Listening, Speaking for the Career Student*. Belmont, Calif.: Wadsworth Publishing Company, Inc., 1972.

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Brittin, N.A. (ed.). *Writing Description and Narration*. New York: Holt, Reinhart & Winston, Inc., 1969.

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Carter, Lawson, Judson Philips, and Robert Hayden. *How I Write*. Dallas: Harcourt Brace Jovanovich, Inc., 1972.

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Druten, John Van (ed.). *Playwright at Work*. Westport, Conn. Greenwood Publishing Co., 1971.

Ellis, Barbara G. *How to Write Themes and Term Papers*. Woodbury, N.Y.: Baron's Educational Series, Inc., 1971.

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Guth, Hans P. *Basic Composition: How We Write*. New York: McGraw-Hill Company.

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Jenkinson, Edward B., and Donald A. Seybold. *Writing As a Process of Discovery: Some Structured Theme Assignments for Grades Five Through Twelve*. Bloomington, Ind.: Indiana University Press, 1970.

Joffe, Irwin L. *Understanding Figurative Language.* Belmont, Calif.: Wadsworth Publishing Company, Inc., 1971.

Jones, Alexander E., and Claude W. Faulkner. *Writing Good Prose: A Structural Approach to Writing Paragraphs*. New York: Charles Scribner's Son's, 1968.

Kearney, Elizabeth I., *How to Write a Composition.* Columbia, Mo.: Lucas Brothers Publishers.

Lawrence, Mary S. *Writing As A Thinking Process*. Ann Arbor, Mich.: University of Michigan Press, 1972.

Leavitt, Hart Day. *Stop, Look, and Write: Effective Writing Through Pictures*. New York: Bantam Books, Inc., 1964.

Lefevre, Helen, and Carl A. Lefevre. *Writing by Patterns*. Westminster, Md.: Knopf, Alfred A., Inc., 1965.

Lindsay, Catherine. *How to Teach Your Students To Write: A Guide to Creative Writing for Teaching and Self-Study*. New York: Funk and Wagnalls Company, 1967.

Lobsinz, Norman M. *Writing As A Career*. New York: Henry Z. Walck, Inc., 1963.

McCaslin, Nellie. *Creative Dramatics in the Classroom.* New York: David McKay Co., 1968.

Monaghan, Patrick. *Writing Letters That Sell: You, Your, Ideas, Products and Services*. New York: Fairchild Publications, Inc., 1968.

Morton, James H., and Francis Gretton. *Writing Incredibly Short Plays, Poems, Stories*. New York: Harcourt Brace Jovanovich, Inc., 1972.

Roberts, Vera M. *On Stage: A History of Theatre*. New York: Harper and Row Publishers, 1962.

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Shefter, Harry. Shefter's Guide to Better Composition. New York: Washington Square Press, 1961.

Stewart, Marie M., and others. Business English and Communication. 4th ed. New York: McGraw-Hill Book Company, 1972.

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Tanner, Bernard R. Writing Sentences and Paragraphs. Reading, Mass.: Addison-Wesley Publishing Company, Inc., 1972.

Taylor, Karl K., and Thomas A. Zimanzh. Writing from Example: Rhetoric Illustrated. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972.

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Velder, Milton, and Edwin Cohen. Open-Ended Stories. New York: Globe Book Co., Inc., 1973.

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Wolfe, Don M. Creative Ways to Teach English. 2nd ed. New York: The Odyssey Press, 1966.

Wolfe, Don M. and Ruth Nelson. Enjoying English. Dallas: L.W. Singer Co.,

Writing Skills One: A Program for Self-Instruction. Edited by Learning Technology, Inc., and B. Barett. New York: McGraw-Hill Book Company, 1970.

Writing Skills Two: A Program for Self-Instruction. Edited by Learning Technology, Inc., and B. Baret. New York: McGraw-Hill Book Company, 1970.

## B. Films

*Films available through the Louisiana State Department of Education regional film libraries.

Building Better Paragraphs (11 minutes color) Distributor: Coronet Instructional Films, Chicago, Ill.

Building Better Sentences (11 minutes color) Distributor: Coronet Instructional Films, Chicago, Ill.

Catch the Joy (15 minutes color) Distributor: Pyramid Film Productions

Coastline (23 minutes color) Distributor: Sage and Associates

From Sentence to Paragraphs (Parts 1, 2, and 3) (30 minutes each B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

How to Write Effectively (11 minutes color) Available: Indiana University Audio-Visual Center, Bloomington, Ind.; or Coronet Instructional Films, Chicago, Ill.

*Haiku (12 minutes color) Distributor: Oxford Films, Inc., Hollywood, Calif.

Haiku (14 minutes color) Distributor: Stanton Films, Santa Monica, Calif.

Haiku (11 minutes color) Distributor: Coronet Instructional Films, Chicago, Ill.

How to Write a Report (6 minutes color) Distributor: Aims Instructional Media Services, Inc., Hollywood, Calif.

*Jessamyn West: My Hand, My Pen (17 minutes color) Distributor: Davidson Films, San Francisco, Calif.

Jules Verne's Extraordinary Voyages (22 minutes B&W) McGraw-Hill Textfilms

The Legend of Jimmy Blue Eyes (22 minutes color) Distributor: CCM Films, Inc., New York, N.Y.

Making Sense With Sentences (11 minutes color) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.; or Coronet Instructional Films, Chicago, Ill.

The Play, Idea for Illusion (29 minutes B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Poems We Write (15 minutes color) Distributor: Grover Productions, Monterey, Calif.

Poems Are Fun (11 minutes color) Distributor: Coronet Instructional Films, Chicago, Ill.

Poetry For Me (15 minutes color) Grover-Jennings Productions, Monterey, Calif.

Seasons: Man's and Nature's (11 minutes color) Distributor: Oxford Films Inc., Hollywood, Calif.

The Seasons (25 minutes color) Distributor: Michigan Dept. of Conservation, Film Loan Service, Lansing, Mich.

*Story of a Book (11 minutes color) Distributor: Piper Productions

*Story of a Writer (25 minutes B&W) Distributor: Sterling Educational Films, New York, N.Y.

*Style In Writing, Part I and II (30 minutes each) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Take Another Look (20 minutes color) Distributor: Wickham Films, Burbank, Calif.

What is Rhythm? (11 minutes color) Distributor: BFA Educational Media, Santa Monica, Calif.

Wonderful World of Wheels (32 minutes color) Distributor: Pyramid Film Productions, Santa Monica, Calif.

Write in Water (10 minutes color) Distributor: Radim Films, Inc.,New York, N.Y.

Writers on Writing (28 minutes color) Distributor: BFA Educational Media, Santa Monica, Calif.

*Writing a Good Paragraph (11 minutes color) Distributor: Coronet Instructional Films, Chicago, Ill.

*Writing a Better Buisness Letter (11 minutes color) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.; or Coronet Instructional Films, Chicago, Ill.

Writing Forceful Sentences, Part I and II (30 minutes each) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Writing Letters That Get Results (28 minutes color) Distributor: Roundtable Films, Inc., Beverly Hills, Calif.

## C. Slides

The folowing is a list of color slides with accompanying lectures which are available from the Louisiana Arts Slide Lending Library, State Department of Education, P. O. Box 44064, Baton Rouge, La. 70804.

A Visit To New Orleans
A Visit To Baton Rouge
Steamboat Life On The Mississippi
History of Louisiana Architecture
The Oil Industry
The Port Of New Orleans
King Cotton
Crafts In the Modern World
Tools and Implements
Metal: Ornamental and Useful
Apollo Moon Landing (slides only)
Transportation
The Seasons (slides only)
The American Wilderness
The Pursuit of Happiness: Man's Search for the Good Life, Part I and II
Art, Science and Technology
The City
Preservation Gardens in the Southeast
Louisiana Antebellum Architecture, Part I and II

Wonders of the Pacific Shore
What Makes A Hero
Fantasy
The Thirties
The Day the Road Was Built

## IV. LANGUAGE DEVELOPMENT

Man's ability to name, to describe, to assert is the achievement that lifts him above the animals. His skill in expressing himself in words has, perhaps, made most of his other achievements possible. Language is a tool of thought and feeling, an extremely powerful tool that can be used as a weapon or a defense, or as a device to free the spirit and permit it to soar to unknown heights. But to use this great tool effectively, a person must understand how human beings communicate, how they use words as symbols and how they fit their thoughts into words and sentences. He must perceive the relationship between the meaning of a word and the context in which it is used. And he must learn that the complexities of modern life require everyone to possess the skills of self expression. When an individual learns to make intelligent use of language, people are able to understand him, to share his pleasure and excitement, to appreciate his opinions. And in studying his language, he is not only increasing his ability to communicate, he is also gaining a better understanding of himself and other people.

"A word is not a crystal, transparent and unchanging; it is a living thought and may vary greatly in color and content according to the circumstances and time in which it is used."

—Justice Oliver Wendell Holmes

## IV-A. USAGE

### Objectives

The student will

1. Demonstrate recognition of basic levels of language--informal, formal, and technical--by identifying and classifying examples from printed matter and from spoken language.
2. Produce models of specified levels of usage in written and oral form at direction.
3. Respond appropriately to examples when they are presented to him.
4. Demonstrate, by citing specific words, that slang can be subject to semantic change over years of time, and that certain terms can appear as both slang and standard terminology.
5. Demonstrate his perception of the value of using standard English in speech and written expression in various community or social situations.
6. Develop a facility for using and identifying appropriate types and styles of language.
7. Express himself as completely as required by his total environment which includes home, school, and community.
8. Demonstrate awareness of different types and levels of usage, including occupational and social dialects.
9. Demonstrate command of semiformal standard English in all aspects including, but not limited to, pronunciation, syntax, structure, diction, and usage.
10. Participate in and learn from simulated experiences.

### Career Application

Secondary school students operate at many levels of career development from awareness to job entry skills. A knowledge of the advantages inherent in effectively assessing and utilizing levels of language usage is important to success in any endeavor. The ability to respond appropriately to varying levels increases an individual's sense of security and his confidence in his ability to control the situation in which he finds himself.

### Activities

1. The student substitutes synonyms for technical terms in teacher-prepared job descriptions.

2. The student produces a description of his career choice using career-related terminology.

3. The student produces examples of professional jargon, or identifies jargon from samples of printed material submitted to him.

4. The student contributes to a dictionary of slang, jargon, and dialect.

    a. Examples will be labeled slang, jargon, cant, argot, dialect.

    b. Each entry will be defined and no root word will be used in the definition of the entry.

    c. An example of appropriate use in context will accompany each entry, with multiple examples where needed.

    d. The dictionary's foreword will define each type of entry included. A parts-of-speech label will accompany each entry.

5. The student demonstrates his knowledge of specialized, semi-technical vocabularies, by preparing and presenting a description of some hobby or career area where he feels competent or comfortable, for example: film, newspaper.

6. The student participates in role-playing activities designed to illustrate his ability to use language on different levels.

7. The student identifies the level of usage of each word of a list of ten words provided him.

8. With a suggested list of situations from which to choose, groups of students select situations and prepare skits illustrating a prescribed level of usage. Skits will be presented to the larger group.

9. Students "translate" passages from formal to informal levels of usage at direction.

10. The student selects from a list of social situations those which require standard English usage as opposed to those where slang or non-standard forms might be used.

11. The student identifies slang and colloquialisms in examples of writing provided for him. Examples might include excerpts from newspapers, magazines, or selected passages from fiction.

Resources:

See the list of resources at the end of the Language Development section (IV-F).

## IV-B. VOCABULARY AND SPELLING

Objectives

The student will

1. Demonstrate ability to expand his vocabulary through the use of prefix and suffix added to root words.
2. Form compound words.
3. Demonstrate effective use of the dictionary.
4. Use context clues to build his vocabulary.
5. Respond to directed practice by stating synonyms, antonyms, and homonyms.
6. Engage in self-appraisal of the level of his vocabulary.
7. Demonstrate awareness of distinction between denotative and connotative meanings of words.
8. Discriminate among homonyms.
9. Demonstrate his recognition of likenesses and differences in the sounds of selected words.
10. Associate sounds with letters, digraphs, diphthongs, and consonant blends.
11. Recognize syllables in words and demonstrate his awareness by proper decision in identifying the syllables or dividing the word properly.
12. Alphabetize prescribed lists of words.
13. Apply basic rules for correct spelling.
14. Use appropriate tools when variant spellings of phonetically unreliable words present problems.
15. Generalize regular patterns that produce valid phoneme-grapheme relationships eighty percent of the time.
16. Recognize that specialized vocabularies are used for special reasons.

Career Application

Long-standing judgments are frequently formed on the basis of early impressions. The extent and appropriateness of any person's vocabulary will almost certainly have a profound effect on his success in getting and keeping a position he wants. A directed, conscious effort to strengthen the scope of a student's vocabulary may translate itself into a lasting and rewarding habit.

Spelling is a basic tool of written expression and a command of good spelling skills as such enables the student to express himself in writing. Facility in written expression is important to many careers and the acquisition of good spelling habits and practice of careful proofreading will aid the student in the pursuit of any career.

Activities

1. The student increases his sight vocabulary by expanded use of language.

2. Working singly or within a group, the student compiles specialized vocabularies for careers or categories of student choice.

3. The student compiles a collection of examples of hackneyed expressions, idioms, picturesque expressions, and euphemisms.

4. The student builds a list of personal "spelling demons."

5. The student locates synonyms for certain career designations. Examples might include naturalist, engineer, promoter, salesman, draftsman, writer, and actor.

6. The student substitutes synonyms for technical terms in teacher-prepared job descriptions.

7. The student defines career-oriented words from advertisements in newspapers and specialty magazines.

8. The student produces an expository description of his chosen career (or one which holds interest for him) using career related terminology.

9. The student locates information in answer to specific questions. The answers should be limited to information that can only be found in sections outside the main body of the dictionary.

10. The student uses the dictionary to locate meaning, spelling and pronunciation of unfamiliar words from his reading and media experiences.

11. The student analyzes simple elements of unfamiliar words from his reading and media experiences.

12. The student compiles lists of compound words using a common bases such as "room." The activity might become a competition.

13. The student differentiates among the homonyms in a list provided to him by identifying function, spelling (in the case of oral presentation), and meaning.

14. Students working singly or in groups alphabetize groups of words from lists or cards. Progressively difficult problems should be provided.

15. The student identifies the root word in groups of related words and correctly deletes a word or words with similar spelling and unrelated meaning.

16. The student explains the reasons for any meaning inferred from context.

17. The student identifies the original concept of meaning from a group of expressions which attempt to promote the same idea. (example, smallness)

18. The student exercises choice among synonyms where one or more synonyms indicate unfavorable connotation. (example, subtle, sly, crafty)

19. The student employs the appropriate prefix to create an antonym where applicable. (example, inside-outside, inhale-exhale)

20. The student employs an appropriate suffix to create an antonym. Some latitude must be allowed in word formation, whereas "worth-worthless" will be very clear, "graceful-graceless" will not be so obvious.

21. Students recognize both synonyms and antonyms in selection practice from among multiple choices.

22. Given one from a pair or group of homonyms, the student supplies another. (examples, all, bear, brake, course, dying, fair, forth, fir, flu, pedal, stake, sum, whole)

23. The student takes fairly common acronyms and provides their meanings. (examples, Waf, Wave, Wac, Snafu, Laser, Core, NOW, Unesco) Alternate activity might include generation of such a form or forms.

24. The student takes a common suffix such as "logy" and in an individual or group exercise, generates as many words as he can in a set period of time.

25. Using a given root, the student identifies as many words built on that root as possible. (examples, graph, voc, aud)

26. The student prepares lists of new words that resulted from the development of any of the following: airplane, space travel, high-fidelity sound systems, medicine, armaments, and mass media devices.

## Resources

See the list of resources at the end of the Language Development section (IV-F).

## IV-C. GRAMMAR

### Objectives

The student will

1. Demonstrate the dangers of sentence misinterpretations.
2. Show the importance of correct grammar in the fields of medicine, law, advertising, etc.
3. Demonstrate the importance of the verb in giving directions.
4. Show the effectiveness of sentence variety in writing.
5. Demonstrate a basic vocabulary for discussing sentence structure and effectiveness in writing.

### Career Application

Correct grammatical usage is a social and business asset. People who express themselves correctly and can criticize pointedly their own and other's speaking and writing are promoted rapidly.

### Activities

1. The student selects sentences from compositions and improves them by using participial phrases. The student will write both the original and the revised sentences on the board.
2. From newspapers, magazines, and letters, the student selects childishly short sentences and ragged compound sentences and presents them to the class for revision.
3. The student writes jingles showing the importance of correct punctuation for clarity in giving orders in different job situations.
4. The student writes a skit showing how two persons are being interviewed, one using poor grammar and one using correct grammar.
5. The student shows the importance of punctuation in writing checks.
6. The student prepares a bulletin board display of cartoons illustrating amusing sentences with misplaced modifiers.
7. The student selects words that are found in editorials which show that the writer is or is not in favor of the subject being discussed.
8. Using forceful adjectives, the student writes an editorial that reflects his dislike for sports.

9. The student shows his understanding of sentence revision by changing compound sentences into simple sentences.

10. The student writes a newspaper report on a speech that was made by the President.

11. The student writes a short story illustrating the following sentence elements: a. simple sentence, b. compound sentence, and c. compound-complex sentence, including a participle phrase, a gerund phrase, and an infinitive phrase.

12. The students write letters of application using poor grammatical terms, exchange letters with other students, and revise them using correct grammatical terms.

Resources:

See the list of resources at the end of the Language Development section (IV-F).

## IV-D. ORAL-AURAL SKILLS

Objectives

The student will

1. Differentiate between standard and non-standard English usage by responding to sentences read aloud.

2. Demonstrate acquisition of listening skills by reproducing orally patterns of standard usage in response to patter practice drills.

3. Generate simple sentence transformations orally (questions, answers, negatives) in response to pattern practice drills.

4. Demonstrate his understanding of levels of usage by responding appropriately in specified role playing situations.

5. Adapt language patterns to hypothetical social situations (home, peer group, school work).

Career Application

Although Stage V is concerned primarily with career entry skills, the acquisition or oral-aural skills has implication for all five stages on the continuum as a lack of these skills will not only severely limit alternatives available to students initially but also will preempt possibilities of upward mobility within any chosen career. The ability to speak clearly and distinctly as well as generate sentences in standard or prestige dialect affects the possibility of both acquiring and keeping any kind of job. Next to simple literacy, it is probably the most useful skill a student can acquire. In addition to work with pattern practice drills, students need opportunities to role play variouskinds of work and non-work experiences that allow them to select and apply levels of language usage appropriate to any given situation.

Activities

1. Students respond in standard English to varied pattern practice drills.

2. Students respond in standard English to simple sentence transformation drills.

3. Students respond in standard English to simple question transformation drills.

4. Students respond in standard English to simple negative transformation drills.

5. Students employ appropriate level of usage as specified in a particular role playing situation.

6. The student generates standard English when assuming a role that requires it.

7. Students write or enact skits that illustrate various levels of usage required in designated situations.

8. The student participates in a job interview, playing alternately the role of employer and prospective employee.

Resources

See the list of references at the end of the Language Development section (IV-F).

## IV-E. SEMANTICS

### Objectives

The student will

1. Demonstrate awareness of the types of semantic change--specialization, generalization, elevation, amelioration, and degradation (perjoration).
2. Indicate awareness of the need for new words in a technological society.
3. Identify "slanted" or "loaded" words in written and oral presentations.
4. Demonstrate ability to preceive the emotional and psychological impact of words.
5. Identify the most frequently used patterns of faculty argumentation--"after this therefore because of this," begging the question, faculty dilemma, ignoring the question, argument addressed to the man rather than the issue, and the truncated syllogism.
6. Identify the basic propaganda devices--bandwagon, glittering generalities, name-calling, plain folks, snob appeal, scapegoat, testimonial, transfer, big lie, slogan.
7. Recognize the "incessant, ubiquitous, quite respectable propaganda of publicity and advertising." (Muller, p. 43)
8. Accept the premise that knowledge of the techniques of argumentation and persuasion will make him a more successful person.
9. Demonstrate awareness of differences between denotative and connotative meanings.
10. Demonstrate recognition of the concept that the spoken word, can be used as a propaganda tool to manipulate an audience.
11. Demonstrate his awareness that words have different connotations for different persons.

### Career Application

The student who possesses even a rudimentary knowledge of the principles and devices of argumentation and persuasion and of semantics will be a better citizen by virtue of his knowledge. He will be a more intelligent voter, a better reader and a more realistic consumer. He will be more able to protect himself against those whose use of language is irresponsible.

Activities

1. The student identifies, by underscoring and explaining, examples of slanted writing in newspaper editorials.

2. The student identifies loaded words and slanted writing taken from selected sources and explains the labels he attached to examples.

3. The student identifies elevation and degredation of selected words by investigation of etymology. Examples might include the following: silly, awful, euphemism, shrine, knight, gossip, pedigree, knave, diaper, dolt, jewel.

4. The student identifies words formerly classed as slang which are currently considered acceptable. Examples might be the following: touchy, coax, stingy, fun, belittle, reliable, bubble, bully, mob, mileage, outdoors.

5. The student determines whether or not the following words have undergone specialization or generalization: meat, butcher, girl, scene, planet, malaria, upshot, algebra, moor, corn.

6. The student identifies common propaganda devices--fallacy, glittering generality, slanted words--in selected media and reports on his observation.

7. The student identifies the basic drives to which advertising appeals when he is confronted with specific examples.

8. The student writes an advertisement in response to directed choice of appeals.

9. The student classifies advertisements as offensive or tasteful and explains the reasons for his choices.

10. Students establish criteria for judging political and advertising appeals.

11. The student collects and classifies a group of ten advertisements; classification may be according to propaganda device or to appeal being made. During political campaigns, examples of appeals might also be gathered for similar purposes.

12. The student practices extending statements such as the following: I am practical, you are shrewd; he is tricky.

13. The student prepares a list of "double-edged" words and has another student offer his interpretation.

14. The student writes a simple command and has others offer as many interpretations as possible.

15. Taking articles from supposedly factual reporting, the student identifies coloring and slanting.

16. The student keeps a log of television advertising for a specific period of time. Where possible, he compares networks, stations, and periods of time for types of appeal.

17. The student listens to a speech purporting to describe reality and discerns those portions which do not conform to reality.

18. The student prepares and delivers a persuasive speech illustrating a particular device.

19. The student reads and discusses "The Principles of Newspeak" from George Orwell's 1984.

20. The student matches examples of advertising to techniques being employed.

21. The student keeps a log of attempts to influence his thinking classified by types of appeal.

Resources:

See the list of resources at the end of the Language Development section (IV-F).

## IV-F. LANGUAGE DEVELOPMENT RESOURCES

### A. Books

*AMSCO Vocabulary for the College Bound Student*. New York: AMSCO School Publications.

*AMSCO Vocabulary for the High School Student*. New York. AMSCO School Publications.

Barnhart, Clarence L. (ed.). *World Book Dictionary*. Chicago: Field Enterprises Educational Corp., 1972.

Benjamin, Robert. *Semantics and Language Analysis*. Indianapolis: Bobbs-Merrill Company, Inc., 1969.

Boris, Samuel. *The Art of Awareness: A Textbook on General Semantics*. Dubuque, Iowa: Wm. C. Brown, 1972.

Bromberg, Murray, and Melvin Gordon. *1100 Words You Need to Know*. New York: Barron's Educational Series, Inc., 1971.

Brown, James I. *Programmed Vocabulary*. 2nd ed. New York: Appleton-Century Crofts, 1971.

Burton, Dwight L., and John S. Simmons. (eds.). *Teaching English in Today's High Schools: Selected Readings.* New York: Holt, Rinehart and Winston, Inc., 1966. Part III "Teaching About the English Language."

Callihan, E.L. *Grammer for Journalists*. Philadelphia: Chilton Book Company, 1969.

Chase, Stuart. *Guides to Straight Thinking with Thirteen Common Fallacies*. Scranton, Pa.: Harper & Row Publishers, Inc., 1956.

Christ, Henry I. *Modern English in Action (II)*. Washington, D.C.: Heath and Company, 1968. Pages 110-116, 269-287, 315-337.

Condon, J.C. *Semantics and Communication*. Riverside, N.J.: Macmillan Company, 1966.

Dale, Edgar, and Jospeh O'Rourke. *Techniques of Teaching Vocabulary*. Palo Alto, Calif.: Field Educational Publications., Inc., 1971.

Davis, A.L. (ed.). *Culture, Class, and Language Variety: A Resource Book for Teachers*. Urbana, Ill.: NCTE, 1972.

Dillard, J.L. *Black English: It's History and Usage in the United States*. New York: Random House, 1973.

Donnell, Bernard. (ed.). *Aids to Curriculum Planning: English Language Arts, K-12*. Urbana, Ill.: NCTE, 1973.

*Evaluation of Media and Introduction to the Film.* Curriculum Committee, Jefferson Parish School Board, 1972.

Gale, Cedris. *Building an Effective Vocabulary*. New York: Barron's Educational Series, Inc., 1966.

Gruber, Edward C. *English Grammer: One Thousand Steps*. New York: Arco Publishing Co., 1969.

Guth, Hans G. *Teaching English Today: An In-Service Guide*. New York: Webster Division, McGraw-Hill Book Co., 1970. Pages 97-123.

Hanna, Paul R., and others. *Spelling: Structure and Strategies*. Boston: Houghton Mifflin Co., 1970.

Hayakawa, S.I. Language in Thought and Action. Third Edition. New York.

Healy, Mary K., and others. *Oral and Written Composition: A Unit-Lesson Approach*. Lexington, Mass.: Ginn and Company, 1970.

Hook, J.N. *The Teaching of High School English*. Third Edition. New York: The Ronald Press, 1965. Ch. 11 "Spelling: Trial and Error," and Ch. 12 "Words, Words, Words."

Imhoof, Maurice L. (ed.). *Social and Educational Insights into Teaching Standard English to Speakers of Other Dialects*. Urbana, Ill.: NCTE, 1971.

Jacobs, Roderick. *On Transformational Grammer*. Urbana, Ill.: NCTE, 1968.

John, Mellie, and Paulene M. Yates. *The New Building Better English II*. New York: Row-Peterson and Co., 1961.

Johnson, Wendell. *People in Quandries: The Semantics of Personal Adjustment*. Scranton, Pa.: Harper & Row Publishers, 1946.

Korzybski, Alfred. *Science and Sanity*. Fourth Edition. Lakeville, Conn.: Institute of General Semantics, 1958.

Laird, Charlton. *The Miracle of Language*. New York: World Publishing Co., 1953.

Littell, Joseph L. (ed.). *Dialects and Levels of Language*. Evanston, Ill.: McDougal and Littell and Company, 1971.

Lodge, Helen C., and Gerald L. Trett. *New Ways in English*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1968.

Mandrum, Charles T. (ed.). *Teaching Reading Skills Through Newspapers*. Newark, Del.: International Reading Association, 1971. Ch. 27. "Developing Vocabulary and Word Identification Skills." Ch. 12.

"Developing Critical Readers."

Marksheffel, Ned D. *Better Reading in the Secondary School*. New York: The Ronald Press, 1966. Ch. 7 "Teaching Spelling," and Ch. 11 "Vocabulary Concepts and Critical Reading."

Matthews, M.W. (ed.). *A Dictionary of Americanisms*. Chicago: University of Chicago Press, 1951.

Mellon, John C. *Transformational Sentence-Combining: A Method for Enhancing the Development of Syntactic Fluency in English Composition*. Urbana, Ill Ill.: NCTE, 1969.

Moffett, James. *Teaching the Universe of Discourse*. Boston: Houghton-Mifflin, 1968.

Morsey, Royal J. *Improving English Instruction*. Boston: Allyn and Bacon, Inc., 1965. Pages 111-119, 168-169 and 229-231.

Muller, Herbert J. *The Use of English*. New York: Holt, Reinhart and Winston, Inc., 1967. Pages 55-74.

Osgood, Charles E., and Thomas A. Sebeak. *Psycholinguistics: A Survey of Theory and Research Problems*. Bloomington, Ind.: Indiana University Press, 1965.

O'Hare, Frank. *Sentence Combining*. Urbana, Ill. NCTE, 1973.

Partridge, Eric. (ed.). *A Dictionary of Slang and Unconventional English*. Fourth Edition. Riverside, N.J. Macmillan Company, 1961.

Postman, Neil, and others. *Language in America*. Indianapolis, Ind.: Pegasus, 1970.

Rivenburgh, Viola. *Words at Work*. Indianapolis, Ind.: Bobbs-Merrill Company, Inc., 1965.

Saloman, L.B. *Semantics and Common Sense*. New York: Holt, Reinhart & Winston, Inc., 1966.

Sauer, Edwin H. *English in the Secondary School*. New York: Holt, Reinhart & Winston, 1961. Pages 18,32,36, and 38. Ch. 7 "Verbal Dishonesty: "Abuses of Language in Today's World," and Ch. 8 "The Revival of Rhetoric."

Shuy, Roger W. *Discovering American Dialects*. Urbana, Ill.: NCTE, 1967.

Stewart, M.M., and others. *Buisness English and Communication*. New York: McGraw-Hill Book Co., 1961.

Taylor, Grant. *Mastering Spoken English: Exercises and Drills for Oral Practice, Workbook I*. New York: McGraw-Hill Book Co., 1965.

_______. *Practicing American English*. New York: McGraw-Hill Book Co., 1960.

Toffler, Eric. Future Shock. New York: Bantam Books, 1971.

Tuft, V. Grammer As Style: Exercises in Creativity. New York: Harper and Row Publishers, 1971.

Turner, R.P. Grammer Review for Technical Writers. New York: Harper and Row Publishers, 1971.

Wallace, Eunice E. Principles of Spelling. Chicago, Ill.: Lyons and Carnahan, 1973.

Wheeler, Charles. English Sentence Structure. Scranton, Pa.: Chandler Publishing Co., 1971.

## B. Films

*Films available through the Louisiana State Department of Education regional film libraries.

Build Your Vocabulary Second Edition (14 minutes,color) Distributor: Coronet Instructional Films, Chicago, Ill.

Change in Language (30 minutes,B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

A Communication Model (30 minutes,B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Correctness in Language (30 minutes,B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Dialects (30 minutes,B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

Discovering Languages: How English Borrowed Words Distributor: Coronet Instructional Films, Chicago, Ill.

Discovering Language: How English Changed in America (11 minutes, color) Distributor: Coronet Instructional Films, Chicago, Ill.

Discovering Language: How Words are Made (14 minutes, color) Distributor: Coronet Instructional Films, Chicago, Ill.

Discovering Language: How Words Get New Meanings (11 minutes, color) Distributor: Coronet Instructional Films, Chicago, Ill.

Discovering Language: Varieties of English (11 minutes, color) Distributor: Coronet Instructional Films, Chicago, Ill.

*The English Language: How It Changes (11 minutes, color) Distributor: Coronet Instuctional Films, Chicago, Ill.

*The English Language: Its Spelling Patterns* (14 minutes, color) Distributor: Coronet Instructional Films, Chicago, Ill.

*The English Language: Patterns of Usage* (14 minutes, color) Distributor: Coronet Instructional Films, Chicago, Ill.

**The English Language: The Story of its Development* (11 minutes, color) Distributor: Coronet Instructional Films, Chicago, Ill.

*Improve Your Puncuation* (11 minutes, color) Distributor: Coronet Instructional Films, Chicago, Ill.

*Language In Action* (A series of 13 films, 30 minutes each.) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

*The Nature of Language* (28 minutes, color) Distributor: Stuart Finley, Inc., Falls Church, Va.

*The Nature of Language and How it is Learned* (32 minutes, B&W) Distributor: Teaching Films Custodians, New York, N.Y.

*Problem of Meaning* (30 minutes, B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

*The Strange Case of the English Language* (60 minutes, 2 reels, color) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.; or BFA Educational Media, Santa Monica, Calif.

*What Is the English Language*? (30 minutes, B&W) Distributor: Indiana University Audio-Visual Center, Bloomington, Ind.

## C. Slides

The following is a list of color slides with accompanying lectures which are available from the Louisiana Arts Slides Lending Library, State Department of Education, P. O. Box 44064, Baton Rouge, La. 70804.

*Language, Signs and Symbols: How Man Communicates*
    Part I: *Historic Evolution of Language*
    Part II: *Man-Devised Visual Symbols*
*Signs and Symbols: Traditional Images and the Modern Artist*
*Art With A Message*
    *Part I: Protest and Propaganda*
    *Part II: Satire and Social Comment*
*Politics In America*
*What Makes A Hero*?
*Fantasy*

## V. HUMANITIES

Because the humanities are concerned with the thoughts, creations, and actions of men, both past and present, a good humanities program attempts to amalgamate or unify the study of language, history, literature, music, philosophy, and art into a meaningful whole. Through concentration on vital, timeless questions and problems, the humanities strive to make each individual more human. Today, every individual needs to be a flexible person, one who can change as job requirements change, one who knows what to do with his leisure time, both before and after retirement. This flexibility or adapatability, this ableness to adjust to the options and alternatives, the sudden shifts and set-backs of contemporary life is an important benefit derived from study of the humanities. By impelling a person to ask and seek answers to basic questions —Who am I? Where have I come from? What can I do to become and remain an effective, responsible member of society?—the humanities help him learn more about himself, his neighbors, his world. They provide sound approaches to modern life, helping each individual feel less forlorn, less alone, more willing to face the future with faith in himself and with hope and confidence in humanity.

"It is important that pupils, as a part of general education learn to appreciate, to understand, to create, and to critize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."

—The American Association
of School Administrators

## V. HUMANITIES

Objectives

The student will

1. Examine the meaning of the term "humanities" as it relates to man's human condition—his experiences in philosophy, music, art, literature, religion, and history.

2. Study the humanities as an approach to living in a society obsessed with technology and engrossed with social, political, and economic problems.

3. Demonstrate a knowledge of the meaning of the terms "fine arts" and "applied arts" by listing examples of careers in each.

4. Understand that even though the humanities are associated primarily with aesthetic expression, man must use a variety of technical skills for the expression and the transmission of these feelings, needs, and ideas.

5. Demonstrate a knowledge of some of the major contributions in the arts and the humanities by listing the names of the artists and some of their works and telling something significant about them and their careers.

6. Demonstrate an understanding of the unity and/or the orderliness of civilization by exploring how the philosophy of any given period of history dictates its artistic endeavors.

7. Identify some of the works of major artists, including painters, writers, musicians, architects, and sculptors from having studied them and their works in depth.

8. Demonstrate knowledge of various architectural forms as a result of having studied architectural design typical of given periods in history.

9. Understand that few persons pursuing the arts as a career expect to become millionaires.

10. Understand that a vocation for countless individuals in the humanities is a primary source of aesthetic appreciation and experience for countless other individuals.

11. Experience the need for critical reading and the value of discriminatory reading of materials in humanities-oriented and related careers.

12. Understand and appreciate the necessity of competency in human relations, particularly in the areas of work which embody the sensitive artist and the exacting technician.

13. Explore numerous career opportunities in the arts and humanities as a part of his search for self-identity.

14. Seek solutions to contemporary problems by analyzing techniques and solutions used by his ancestors.

15. Gain new insights into concepts such as justice, truth, and beauty.

16. Realize that he must make decisions that he has alternatives.

## Career Application

The entire spectrum of career concepts and objectives is embodied in the broad and exciting scope of humanities and the fine arts. Awareness, motivation, exploration, decision-making, and skills development are "built-in" incentives in the many, many career opportunities embraced by the arts and the humanities.

Early in his study of the humanities, the student is made aware of the limitless opportunities to pursue innumerable aesthetic interests either as a vocation or as an avocation. Perhaps no other curricular area offers more to help the student in his search for self-identity than does the arts and the humanities. It is here that the potential Michelangelo, the Picasso, the Van Cliburn, the Sam Goldwyn, the Faulkner, and the Billy Graham have opportunities to explore and to appraise their interests, their aptitudes, their needs, and their values. Further, the student can see the interrelatedness of the many disiciplines embraced by humanities and the arts.

Finally, the arts and the humanities by their very nature engage the student in activities which promote skills development. The student has opportunities to compare a seventeenth century Rembrandt painting with a twentieth century Picasso painting; to see architecture as a major art serving a functional purpose; to experience music either as a listener, a composer, or a performer; to hear, read and interpret literature which engenders ideas, desires, and emotions; and to write about his own experiences, as well as, the experiences of others.

The humanities enable the student to live more fully in this complex world no matter what career choice he makes. He learns that the arts have their own language, and he develops the ability to communicate more effectively through the arts. In addition to developing skills, the humanities help the student to find himself, to organize his thinking, and to cultivate an understanding of and appreciation for the aesthetic—all of which are essential to living the good life.

## Activities

1. Students interview resource persons from the main occupational groups encompassed by humanities and the arts for the purpose of learning the necessary educational qualifications, the necessary employment experience, the salary range, the opportunities for advancement, and other pertinent data about the different occupational areas represented. Occupational groups to be interviewed should include the following:

   a. Performing arts (example, choral director)

   b. Architecture (example, architect)

   c. Visual arts (example, photographer)

   d. Language and linguistics (example, interpreter)

   e. History (example, museum curator)

   f. Writing (example, journalist)

   g. Religion (example, clergyman)

2. The student studies the novel *All the King's Men* or a similar novel. The major thrust of the study should be the need for high ethical standards in governmental affairs at all levels.

3. The student views the film, "The Humanities: What They Are and What They Do."

4. The student hears a guest speaker from the State Commission on Ethics in Government.

5. The student interviews a newspaper political reporter to learn how the newsman obtains his information and to get his interpretation of "freedom of the press."

6. The student visits the Delgado Art Museum, a local art museum, and/or the Louisiana Arts and Science Center.

7. The student hears a speaker on the topic, "The Puritan Work Ethic: Our American Heritage."

8. The student reads Upton Sinclair's *The Jungle* for an understanding of the roles of management and labor.

9. The student hears a speaker from a local labor union discuss the role of labor unions and their contribution to labor throughout history.

10. The student interviews a representative from management who will discuss the relationship between management and labor.

11. Students visit a local slaughterhouse for the purpose of learning about the different occupations involved in bringing meat from the slaughterhouse to the consumer's table.

12. Students prepare an "immigrant meal" which will provide opportunities for exploring cultural differences in food preparation and consumption.

13. The student views the film, "Clothing and Fashion: A History," noting the contrasts in period dress, period art, architecture, and music.

14. Students view and discuss the film, "The Recognition of Man," Noting man's concept of his relationship to God and whether this concept has changed.

15. Students visit a local newspaper office for the purpose of seeing the many activities and technical skills involved in the printing of a newspaper.

[illegible] The student views the film, "The Agony and the Ecstasy," noting particularly the skills and the personal traits possessed by Michelangelo.

17. The student visits a local television studio where he observes the numerous persons and technical skills involved in the production of a television program.

18. The student attends a play, a concert, or a ballet, observing the harmony required in a team effort.

19. The student views the film, "Williamsburg: The Story of a Patriot," noting particularly the variety of occupations in which the residents of Colonial Williamsburg were engaged.

20. Students read the musical play, "Fiddler on the Roof," and listen to the record. They then defend and/or explain in several paragraphs Trevia's statement, "But in our little village of Anateoka, you might say every one of us is a fiddler on the roof, trying to scratch out a pleasant, simple tune without breaking his neck."

21. The student reads Bach's *Jonathan Livingston Seagull*, Fitzgerald's *The Great Gatsby*, and Wolfe's *You Can't Go Home Again*. He then compares how the initiative and the values of each of the three main characters influenced his career, and explains why neither Jonathan, Gatsby, nor George could "go home again."

22. The student participates in a film-making workshop, and with the other members of the class, writes a story and films it - progressing through each of the steps in film-making.

23. Students listen to a lecture on jazz, followed by recordings of jazz.

24. The student draws cartoons illustrating several occupations in which he is interested.

25. The student views the film, "The Bolero," noting particularly the specialized skills employed by the members of the symphony orchestra.

26. Students compare the tempo and the theme of Renaissance music with music of the Twenties and the Seventies.

27. The student works with several classmates in writing, acting out, and directing a play which portrays problems shared by the Puritans and contemporary man.

28. Students plan and present a Puritan church service based on readings from Jonathan Edwards' writings, Hawthorne's The Scarlet Letter, and Miller's The Crucible.

29. The student writes several types of paragraphs using as subjects a number of famous paintings, such as, Picasso's "Guernica," Wyeth's "The Peaceable Kingdom," Brueghel's "The Fall of Icarus," Ghirlandajo's "Old Man and the Boy," Vincent Van Gogh's "Wheat Field and Cypress Trees," and Winslow Homer's "Breezing Up."

30. The student reads The Little Prince and in several paragraphs explains what the author Antoine deSaint-Exupery meant when he wrote these words for the Fox: "It is only with the heart that one can see rightly; what is essential is invisible to the eye. Men have forgotten this truth. But you must not forget it."

31. Students research styles of architecture, furniture, utensils, and ornaments for different periods of history, noting specifically the extent to which machines were used in production in each of these areas.

32. Students read The Grapes of Wrath (if on approved list of books); view the film; and compare the problems of the Joad family with those of the modern-day migrant worker.

33. Observe a demonstration of and participate in square dancing.

34. Students observe a demonstration of the Charleston and the Waltz and have an opportunity to learn both dances.

35. The student makes a collage depicting the life style of any given period of history.

36. The student studies the artists of the Harlem Renaissance and explains the significance of their contributions to the American arts.

37. The student reads "Death of a Salesman" by Arthur Miller, and suggests how the story may have ended had Willy Loman Lived during the Sixties or the Seventies.

38. The student reads and compares a poem written by Michelangelo with one written by Shakespeare.

39. The student reads Socrates' *Apology*, and explains how Socrates embodies the Greek ideal.

40. The student compares Renaissance music with Baroque music.

41. The student listens to Stravinsky's "Firebird Suite," and compares it to a painting by Picasso or a painting by Renoir.

42. Students read the legend of Icarus, and interpret the ideas in either a sketch, a painting, or a collage.

43. The student gives the characteristics of a Renior painting and compares these characteristics with those found in a painting by Van Gogh.

## Resources

### A. Books

(With few exceptions, the books listed below are available in paperback form.)

Allen, Frederick L. *Only Yesterday*. Scranton, Pa.: Harper & Row, Ins.

_________. *Since Yesterday*. Scranton, Pa.: Harper & Row, Inc., 1972

*The American Experience*. New York: The Macmillan Company.

Arnason, H. H. *History of Modern Art*. New York: Harry N. Abrams, Inc. 1968

Bach, Richard. *Jonathan Livingston Seagull*. New York: The Macmillan Company, 1970

Barraclough, Geoffrey. *An Introduction to Contemporary History*. Baltimore: Penguin Books, Inc., 1967

Breckwith, John. *Early Medieval Art*. New York: Praeger Publishers, Inc., 1964

Boas, Franz. *Primitive Art*. New York: Dover, 1955

Bolt, Robert. *A Man for All Seasons*. New York: Random House, 1962

Carson, Rachel. *The Silent Spring*. Boston: Houghton Mifflin Co., 1962

Clark, Sir Kenneth. *Leonardo da Vinci*. New York: The Macmillan Co., 1939

Commins, Saxe, and Robert N. Linscott (eds.). *Man and the States*: *The Political Philosophers*. New York, Random House.

____________(eds.) *Man and the Universe*: *The Philosophers of Science*. New York: Washington Square Press, Inc.

__________. (eds.). *The Social Philosophers*. New York: Random House.

__________. (eds.). *The Speculative Philosophers*, New York: Random House.

Davis, Beverly J. *Chant of the Centuries: A History of the Humanities*. Austin, Texas: W.S. Benson and Co. 1969.

de Saint-Exupery, Antoine. *The Little Prince*. New York: Harcourt, Brace and World, Inc., 1943.

de Tocqueville, Alexis. *Democracy in America*. New York: Harper & Row, Publishers, 1965

Drury, Allen. *Advise and Consent*. Garden City, N. Y.: Doubleday and Co., Inc. 1959

Dudley, Louise, and Austin Faricy. *The Humanities*. 5th Ed. New York: McGraw-Hill Book Co.

Eliot, T. S. *The Wasteland and Other Poems*. New York: Harcourt Brace Jovanovich.

Fitzgerald, F. Scott, *The Great Gatsby*. New York: Charles Scribner's Sons, Inc., 1920.

__________. *Six Tales of the Jazz Age and Other Stories*. New York Charles Scribner's Sons, Inc., 1968

Frost, S. E., Jr., *Basic Teachings of the Great Philosophers*. Garden City, N. Y.: Doubleday and Co., Inc.

Galbraith, John R. *The Affluent Society*. rev. ed. New York: New American Library, 1970

Goen, C. C. *The Puritan Heritage*: America's Roots in the Bible. New York: New American Library, 1964

Golding, William G. *The Inheritors*. New York: Harcourt Brace Jovanovich, 1962.

Hansberry, Lorraine. *A Raisin in the Sun*. New York: New American Library, 1961.

Hartt, Frederick. *History of Italian Renaissance Art*. New York: Harry N. Abrams, Inc., 1969.

Hersey, John. *Hiroshima*. New York: Random House.

Hitler, Adolph. *Mein Kampf*. New York: Houghton Mifflin Co.

Hough, Emerson. *The Covered Wagon*. New York: Grosset and Dunlap, Inc. 1967

Huxley, Aldous. *Brave New World*. New York: Harper and Row, Publishers, 1968.

Jaffe, H. (ed.). *20,000 Years of World Painting*. New York: Harry N. Abrams, Inc., 1967.

Janson, H. W. *History of Art* Rev. Ed. New York: Harry N. Abrams, Inc., 1964.

______________ . *History of Art for Young People*. New York: Harry N. Abrams, Inc., 1972.

Jefferson, Thomas. *Autobiography of Thomas Jefferson*. New York: G. P. Putman's Sons, 1959.

Kaplan, Justin E. (ed.) *Dialogues of Plato*. New York: Washington Square Press, Inc.

______________. *The Pocket Aristotle*. New York: Washington Square Press, Inc., 1958.

King, Martin L. *I Have A Dream*.

Lederer, William J., *A Nation of Sheep*. New York: Fawcett World Library, 1969.

Lewis, Sinclair. *Elmer Gantry*. New York: New American Library, 1971.

Leymarie, Jean. *Dutch Painting*. New York: Stuart Gilbert Skira, 1956.

Lippard, Lucy R. *Pop Art*. New York: Praeger Publishers, Inc., 1966.

*The Literature of America* 4 vols. New York: Random House, 1967.

Machiavelli. *The Prince*. Edited by James Atkinson. New York: The Bobbs-Merrill Co., Inc.

Machlis, Joseph. *The Enjoyment of Music*. 3rd Ed. New York: W. W. Norton & Company, Inc., 1970

Miller, Arthur. *The Crucible*. New York: The Viking Press, Inc. 1953

______________. *Death of a Salesman*. New York. The Viking Press, Inc. 1949.

Mills, John Stuart. *Six Great Humanistic Essays of John Stuart Mills*.

More, Thomas. *Utopia*. Edited by H. V. Ogden. New York: Appleton-Century-Crofts.

Morris, Richard B. *Basic Documents in American History*. Rev. Ed. New York: Van Nostrand Reinhold Company, 1965.

Motley, Willard. *Knock On Any Door* New York: New American Library.

Mowry, G. E. (ed.). The Twenties: Fords, Flappers, and Fanatics. New York: Prentice-Hall, Inc., 1963

Nash, G. E. (ed.). Franklin D. Roosevelt. New York: Prentice-Hall, Inc. 1967

Nevins, Allen, and Henry Steele Commager. A Pocket History of the United States. New York: Washington Square Press, Inc.,

Nye, Russell B. The Cultural Life of the New Nation: 1767-1830. Scranton, Pa.: Harper & Row, Publishers, 1960

Packard, Vance, The Hidden Persuaders. New York: Pocket Books.

Parkman, Francis. The Oregon Trail. New York: Airmont Publishing Co., Inc., 1964

Parrington, Vernon. Main Currents in American Thought, Vols. I & II. New York: Harcourt Brace Jovanovich, Inc.,

Paton, Alan. Cry, the Beloved Country. New York: Charles Scribner's Sons, Inc., 1948.

Rand, Ayn. Anthem. New York: New American Library, 1961

_________ Atlas Shrugged. New York: New American Library, 1970

Read, Herbert (ed.). The Book of Art.

Reich, Charles A. The Greening of America. New York: Random House 1970.

Rose, Barbara. American Art Since 1900. New York: Praeger Publishers, Inc., 1967

Rossiter, Clinton (ed.). The Federalist Papers. New York: New American Library, 1961

Ryan, Margaret. Teaching the Novel in Paperback. New York: The Macmillan Company.

Schlesinger, Arthur, The Coming of the New Deal. Boston: Houghton Mifflin Co., 1959

Shannon, David A. (ed.). The Great Depression. New York: Prestice-Hall, 1960

Schutz, Anton (ed.). Fine Art Reproductions: Old and Modern Masters 8th ed. Greenwich, Conn.: New York Graphic Society, Ltd., 1968

Shute, Nevil. On the Beach, New York: Apollo Editions, Inc., 1964

Sinclair, Uptom. The Jungle. New York: New American Library, 1971

Stein, Joseph. Fiddler on the Roof. New York: Pocket Books, 1971

Steinbeck, John. *The Grapes of Wrath*. New York: The Viking Press 1939.

Stone, Irving. *The Agony and the Ecstasy*. New York: New American Library, 1963.

Thoreau, Henry D. *Walden and Civil Disobedience*. New York: New American Library, 1971.

Twain, Mark. *The Adventures of Huckleberry Finn*. New York: The Macmillan Company, 1962.

Warren, Robert P. *All the King's Men*. New York: Bantam Books, Inc., 1970.

Wheeler, Sir R. E. Mortimer. *Roman Art and Architecture*. New York: Praeger Publishers, Inc., 1964.

Wilder, Thornton, *The Cabala*. New York: Washington Square Press Inc.

Williston, George F. *Saints and Strangers*.

Wolfe, Thomas. *You Can't Go Home Again*. New York: New American Library, 1966 1966.

Wright, Louis B. *Culture on the Moving Frontier*. Scranton, Pa.: Harper & Row Publishers, Inc.

Zarcone, John. *Discovering the Humanities*. New York: Makor Industries, 1969

## B. Films

* Commercial films available on rental basis for a reasonable price

"The Humanities: What They Are and What They Do"

"The Bolero"

"The Recognition of Man"

* "The Agony and the Ecstasy"

* "The Man in the Gray Flannel Suit"

* "Grapes of Wrath"

* "The Ox Bow Incident"

* "The Time Machine"

"Boomstown"

"The Detached American"

"Williamsburg: The Story of A Patriot"

"Art of the Western World"

"The Hat"

"Huck Finn"

"Our Town"

## C. Records

Ralph Waldo Emerson, "Poems and Essays"

Ben Franklin, "The Art of Virtue"

Ernest Sherman, "The Wit and Wisdom of the Philosophers"

Thoreau, "Walden"

"Cajun Songs from Louisiana"

"Dust Bowl Ballads"

"Frontier Ballads"

"Songs from the Depression"

"Witches and War Whoops"

Roger Bolt, "A Man for All Seasons"

Arthur Miller, "Death of a Salesman" and "The Crucible"

"Jazz, Vol. 3 - New Orleans"

"Jazz, Vol. 10 - Boogie Woogie, Jump and K.C."

"Favorite Cowboy Songs"

"Ballads of the American Revolution"

"Songs of the Suffragettes"

"Kennedy's Inaugural Address"

"World War I: Historic Music and Voices"

"Renaissance Dances"

"Sweet Charity"

"Renaissance Madrigals"

"Music Man"

"Organ in America"

"Historic Music of the Great West"

"25 Favorite Cowboy Songs"

"What is Jazz?"

"Jazz Folkways"

"Songs of the Twenties"

"Blood, Sweat and Tears - Spinning Wheel"

"Turned on Bach"

"Swingle Singers"

"Westside Story"

"Firebird Suite"

"Jesu Joy of Man's Desiring"

"Songs of Stephen Foster"

"God of our Fathers"

## D. Filmstrips

"The Great Gatsby"

"Jefferson and Monticello"

"John Brown's Body

"John Fitzgerald Kennedy: 35 President of the U. S.

"Man With the Hoe"

"Michelangelo: The Sistine Chapel"

"Our Heritage from the Renaissance"

"The Pony Express"

"The Protestant Reformation"

"Riverboats and the Building of America"

"World's Great Religions"

"Death of A Salesman"

### E. Filmstrips and Records

"American Decade: The Sixties"

"An Audio-Visual History of American Literature"

"An Audio-Visual History of Music"

"God's Trombones"

"Our Independence and the Constitution"

### F. Slides

*Color slides with accompanying lectures which are available from the Louisiana Arts Slides Lending Library, State Department of Education, P. O. Box 44064, BatonRouge, La. 70704

Colonial Period in New England
Famous Americans and Historical Events in Painting
The American City in the 20th Century
The Washington Tapes (For information write to: National Gallery of Art, Washington, D.C.)
*Emily Coleman Lectures: Legends and Stories in Art
*American Painting in History
*Florentine Art of the Golden Age
*Cheekwood Lectures:
  Introduction to Art
  Painting
  Architecture
  Sculpture
*Steamboat Life on the Mississippi
*History of Louisiana Architecture
*Encyclopedia Britannica Lectures:
  Art in Early Renaissance Italy
  Art of the Northern Italian Renaissance
  Art in the High Renaissance
  Art of the Northern Renaissance
  Art of the Low Countries
  Art of Spain

Art of France
Art of England
Art in the United States
Art in the 19th Century
*Introduction to Understanding Art
*700 Years of Art
*Famous Men and Women in Portraits
*Pre-Columbian Art
*Discovering the Art of Africa
*Modern African Carvings
*Treasures and Traditions of African Art
*The Creative Past: Art of Africa
*Acropolis Museum - Athens
*The Louvre - Paris
*National Gallery of Art - London
*The Prado - Madrid
*The Pitti Palace - Florence
*African Dress and Design
*Index of American Design (A collection of 23 sets of slides of watercolor renderings of the crafts and folk arts in the United States from before 1700 until about 1900.)
*Man and His Environment: In Harmony and in Conflict, Part 1 and Part 2
*The Arts of Africa
*The Arts of China
*The Arts of Egypt
*The Arts of Greece
*The Arts of Japan
*Arts from Around the World
*Art of Ancient and Colonial Latin America
*Arts and Artifacts of the American Indian
*The Arts of the Middle Ages
*A Famous City in Painting: Venice
*An Historical Tour of Two Cities: Venice and Florence
*Arts and Artifacts of the American Indian
*The First Americans
*The Pursuit of Happiness: Man's Search for the Good Life, Part 1 and Part 2
*Art, Science, and Technology
*The City
*Louisiana Antebellum Architecture, Part 1 and Part 2
*Politics in America
*Art and War
*What Makes a Hero?
*Fantasy
*The Thirties
*Man - The Measure of All Things
  Part 1: Man Creates, In His Image
  Part 2: Man Creates, For God or Country
  Part 3: Man Creates, For Love or Money
*The Many Masks We Wear
  Part 1: For Religion and Mythology
  Part 2: To Conceal and Express

*Art with a Message
  Part 1: Protest and Propaganda
  Part 2: Satire and Social Comment
*Understanding Primitive Art: Oceania

### G. Reprints (Time-Life)

Greece: The Birth of Reason
Hemingway and Faulkner
Frost and Sandburg
Greece: Myths, Gods, and Heroes
Gandhi: The Nonviolent Activist
The Struggle to Be An Individual
History / The English Language
Opening a New Land
Greece: The Golden Age
What is Existentialism?

### H. Loops

"The Blitzkreig"
"Pearl Harbor"
"Depression in the United States"
"The Dust Bowl"
"The New Deal"
"Normandy Invasion: D-Day"
"Pearl Harbor"
"Rise of the Nazi Party"

### I. Prints and Pictures

Fifty American Masterpieces (McCormick Mathers Publishing Company)
America Book Company Prints
McGraw Hill Book Company Prints to Accompany Themes in Literature Series

Note: Additional famous prints are available for purchase from numerous publishing companies

## VI. MEDIA AND FILMS

A new vital, but potentially dangerous force in modern society is the electronic projection of image and sound. It is a vital force because it opens up undreamed of possibilities for mass education and entertainment. It is a dangerous force because it carries the potential to turn us into a people inured to violence, a nation of passive, noreacting sponges. The challenge before all educators, therefore is to develop ways of channeling the tremendous energies and power of the electronic media into productive directions. Each individual today--exposed as he is to a continuous bombardment of visual stimulation--must be taught how to accurately intercept, interpret, understand, and create communication in both print and non-print modes. Because the electronic media communicate more quickly, with higher impact, and because they require less effort from the receiver, it is imperative that everyone learn to seek out visual fare that has the capacity to stimulate creatively, not merely to stimulate. With these points in mind, it becomes apparent that the school must provide courses that orient students to the print as well as the electronic media common today. Through the study of periodicals, film and television, youths must learn to cope with and control the incredible, dazzling potential of mass media so that they may more completely understand themselves, appreciate each other, and know and improve their world.

"Must we always teach our children with books?
Let them look at the mountains and the stars above. Let them look at the beauty of the waters and the trees and flowers on earth. They will then begin to think, and to think is the beginning of a real education."

David Polis

## VI-A MEDIA

### Objectives

The student will

1. Match examples of advertising appeals with techniques being employed.
2. Identify basic human motives being appealed to in specific examples of propaganda and advertising appeals.
3. Explain why certain fictions,products or messages could best be communicated on radio or television.
4. Complete a chart of the types of programs presented by three commercial TV stations in specified time periods.
5. Classify titles of magazines according to type and according to audience appeal.
6. Select a medium (radio, television, newspaper, magazine, or film) appropriate to a given situation and explain how he would use the medium to present the situation.

### Career Application

Throughout all stages of career development, students are seeking a better understanding of themselves and their world. Educators have long been aware of (but have usually chosen to ignore) the fact that the world of media has, to a great extent, shaped all our lives for the past twenty years. Statistics available on the number of hours the average American watches television is frightening. The obsession of watching television begins in the play pen and proceeds to the recliner easy chair. One buys a toothpaste and elects his officials according to the success with which each "product" is sold to us. Even more frightening is the fact that while stating in all educational philosophies their belief in the importance of building informed citizens, educators have largely ignored both the importance of semantics (and the way words use us) and the propaganda technique involved in all advertising, from the glittering generalization to the bandwagon approach. Having become so accustomed to the famous athlete selling soap, razor blades, or even popcorn poppers, the average reader, listener, or reader no longer questions his stance as an authority in totally unrelated fields.

The purpose of media study is not to make cynics of students but to make them aware of techniques being employed by anyone who has anything to sell so that the students may learn to separate the product or idea being sold from the method used to promote it. Media study also helps students separate fact from opinion as they encounter it daily in all news media.

Without a clear understanding of these differences, students cannot make valid decisions in the supermarket or at the ballot box, much less in relation to selecting a career for themselves. Perceptions of individuals, groups, occupations, and life styles are colored by television portraits of these roles. The effects can be both positive and negative in affecting students' thinking. Learning to distinguish the real from the unreal, the distortion from the truth, and the fact from the opinion are all necessary steps toward establishing goals and objectives for one's life, as well as determining ways of reaching them.

## Activities

1. The student submits a journal of attempts to influence his thinking.
2. The student collects and labels examples of each of the fifteen kinds of advertising.
3. The student identifies given statements as either fact or opinion.
4. Students, working in groups, write and "produce" a five minute radio show according to designated requirements.
5. The student writes a composition comparing and contrasting two local radio stations in terms of the ways in which audience and type of music affects stations' approaches to listeners.
6. Students, working in groups, conduct a survey of television viewers and and present findings to the class in a panes discussion, correlating programs watched with age, sex, and education of viewers.
7. The student completes a chart on physical aspects of various periodicals, including cover design, quality of paper, and readability of print.
8. The student composes his own magazine, including title, cover, at least three feature stories, and ads.
9. The student identifies three renderings of a fictitious news event as news story, editorial, or letter to the editor.
10. The student completes four logs on four local radio stations, each log containing time and content analysis.

## Resources

See the list of resources at the end of the Media and Film section (VI-D).

## VI-B. FILM STUDY

Objectives

The student will

1. Complete a worksheet evaluating such things as dialogue, dramatic impact, photography, setting, music, costumes, sound effects, and character portrayal in a feature-length film he has watched in a theater or television.

2. View "This Is Marshall McLuhan: The Medium Is the Massage" and then discuss how an idea is communicated and what is its effect after viewing.

3. Identify basic filmmaking terms such as cut, dissolve, edit, credits, sequence, close-up, and establishing shot.

4. Explain the differences between a film and a written version of the same or a similar story.

Career Application

Implications for career development in film study are similar to those for both media and short story. Film study assists students in obtaining a kind of visual literacy necessary to function in the second half of the twentieth century. Because of the impact of television on their lives and the easy accessibility of films through this medium, most students (and adults) prefer to see a film rather than read a novel or short story. And just as there are "literary" and "non-literary" short stories and novels, there are films that are merely mechanical uses of celluloid. Students need to understand the differences.

Equally important are the kinds of contributions the short story or novel and its filmed version (or original screenplay) can make toward helping students realistically perceive themselves and their world, the interrelations of life style to career choice, and the influence of values on the decision-making process.

Activities

1. Students participate in a panel discussion related to analysis of a film in terms of sound, setting, clothing, movement, character, types, and purpose.

2. Using one of the psychological states listed, the student writes a paragraph explaining why filming or literary techniques could better portray the states of:
    a. loneliness
    b. hilarity
    c. mental confusion
    d. success

3. The student compares and contrasts a short story read with its filmed version.

4. The student lists differentiating characteristics of various kinds of films, such as comedy, musical, documentary, animation, western, mystery, science fiction, and drama, in terms of sound, setting, clothing, movement, character types, and purpose.

Resources

See list of resources at the end of the Media and Film section (VI-D).

VI-C

## FILMMAKING

### Objectives

The student will

1. Write a job description for at least five job titles in filmmaking. (grip, producer, cameraman, editor, director, etc.).
2. Match various filmmaking responsibilities with job titles.
3. Compare and contrast verbal and visual media. (He will understand the difference between written literature and film).
4. Operate film equipment (Super 8 mm camera, splicer, editing machine projector, cassette tape recorder, etc.).
5. Match a list of technical film terms and definitions (montage, fade, frame, pan, iris, shot, etc.).
6. Trace in sequence the steps involved in producing a film.
7. View short films and feature films to learn the different filminf techniques.
8. Film short scenes that illustrate various filming techniques.
9. Make his own film.

### Career Application

Since filmmaking can be a vocation or an avocation, it is readily adapted to career applications. In Stage III, the student is concerned with career exploration and in Stage V with acquisition of career skills. Although exposing the student to a unit on filmmaking will not necessarily make him a Cecil B. DeMille, it will give him the basic skills on which to build. The student—if he never enters the filmmaking industry—will be aware of the work that the people in the industry do. In addition to gaining an understanding of the film industry, the student, as he makes films and views films made by others, increases his awareness both of himself and of the world about him.

### Activities

1. The student interviews persons connected with filmmaking and reports orally to the class.
2. Students present a skit in which several students assume jobs in filming. Problems and duties particular to certain jobs are brought out.

3. Students read Bierce's "An Occurance At Owl Creek Bridge," and view the film. They discuss the issue: Does film or written literature better capture and/or express psychological states? (The same might be done with any novel and film adaptation.)

4. The student presents one side of a debate on the superiority of the visual or verbal medium in putting across ideas, emotions (*Zorba the Greek*, *To Kill A Mockingbird*, *Rhinoceros*, *Cry the Beloved Country*, *Lost in the Stars*, etc.).

5. The student films an idea taken from a poem choosing visual imagery to replace verbal imagery.

6. On the diagram constructed by the teacher, the student labels the parts of the Super 8 mm camera and explains the function of each part.

7. The student demonstrates the use of and explains the parts of the editing machine to other students.

8. Given old film, a splicer and film tapes, students practice cutting and splicing film.

9. Students tape background music or sound for one particular short film. (A film made previously). They then view the film using the different background recordings, and discuss which was most effective and why.

10. Students view slides which are combined with sounds, some of which are in harmony with subjects, some of which are not. They identify and discuss those which are related and those which are not.

11. After being asigned certain films and television shows to view, students record and discuss camera movements and angles used.

12. View short films suitable for demonstrating techniques ("An Occurance At Owl Creek Bridge," "Hide and Seek," "The Red Balloon," "Saturday Symphony," "Corral," "The Golden Fish," "New York, New York," "Children Adrift," "The Quiet One," "Moonbird," "The String Bean," "Glass," "A Fairy Tale," "Dream of the Wild Horses," and any others that a teacher might add).

13. The student views feature films to learn the techniques, theme handling, character development, and visual imagery (*Citizen Kane*, *David and Lisa*, *The Four Hundred Blows*, *High Noon*, *The Hustler*, *La Strada*, *Night of Cabiria*, *Nobody Waved Goodbye*, *Nothing But A Man*, *Sundays and Cybele*, *A Thousand Clowns*, and others).

14. The student makes a story board.

15. The student makes an editing script.

16. The students works with other students on a film project. He tries out for the role he wants in the production by presenting orally a "play" resume of his qualifications.

17. The student creates and films a commercial.

18. The student previews and critiques films made by other students.

19. The student enters a film contest.

20. The students plan and participate in film festivals, either school or parish-wide.

21. In conjunction with the guidance department, students make films on career choices which could be shown on Career Day (a day set aside in many schools to introduce students to various careers through outside speakers and other resources).

## Resources

See the list of resources at the end of the Media and Film section (VI-D).

## VI-D. MEDIA AND FILMS RESOURCES

### A. Books

Amelio, Ralph J. *Film in the Classroom. Why Use It; How to Use It.* Dayton, Ohio: Pfaum/Standard, 1971.

Bare, Richard L. *The Film Director*. New York: Macmillan Publishing Company, 1971.

Bellafiore, Joseph. *English Language Arts, Intermediate Level*. New York: AMSCO School Publications, Inc., 1971.

Boutwell, William D. (ed.). *Using Mass Media In the Schools*. New York: Appleton-Century-Crofts, 1962.

Branston, Brian. *Film Maker's Guide to Planning, Directing, and Shooting Films for Pleasure and Profit*. New York: Hillary House Publishers, Ltd., 1971.

Butler, Ivan. *The Making of Feature Films: A Guide*. Baltimore: Penguin Books, Inc., 1971.

Casty, Alan. *The Dramatic Art of the Film*. New York: Harper and Row, Publishers, 1971.

Coynik, David. *Film: Real to Reel*. Winonna, Minn: North Country Publications, 1973.

Cushman, George. *Movie Making in 18 Lessons*. Garden City, N.Y.: Amphoto Books, 1971.

Dexter, Lewis A., and David M. White (eds.). *People, Society and Mass Communications*. Riverside, N.J.: The Free Press, 1964.

Donalson, Kenneth (ed.) *Media and the Teaching of English*. Urbana, Ill.: NCTE, 1970.

Fischer, Edward. *The Screen Arts*. New York: Skeed & Ward, Inc., 1960.

Green, Lorne, and Robert Allen. *Propaganda Game*. Turtle Creek, Pa.: Wiff'n Proof Publishers.

Hill, Roger. *Teach Yourself Film Making*. English University Press, 1970.

*How To Make Good Home Movies*. Rochester, N.Y.: Eastman Kodak Company.

Kuhns, William. *Themes: Short Films For Discussion.* Dayton, Ohio: Pflaum/Standard, 1972.

________., and Thomas L. Giardino. *Behind the Camera*. Dayton, Ohio: Pflaum/Standard, 1971.

________., and Robert Stanley. *Exploring the Film and Teaching Program: Exploring the Film*. Dayton, Ohio: Pflaum/Standard, 1968.

Larson, Rodger, and Ellen Mead. *Young Filmmakers*. New York: Avon Books, 1971.

Linton, Delores, and David Linton. *Practical Guide to Classroom Media*. Dayton, Ohio: Pflaum/Standard, 1971.

Maltin, Leonard. *Behind the Camera: The Cinematographers Art*. New York: New American Library, 1971.

Manoogian, Haig P. *The Filmmaker's Art*. New York: Basic Books, Inc., Publishers, 1966.

McLuhan, Marshall. *The Medium is the Massage*. New York: Bantam Books, Inc., 1967.

________. *Understanding Media*. New York: New American Library, 1971.

Mitchell, Wanda. *Televising Your Message*. Skatie, Ill.: National Textbook Company, 1974.

Pincius, Edward. *Guide to Filmmaking*. Chicago: Henry Regnery Co., 1972.

Postman, Neil. *Television and the Teaching of English*. New York: Appleton-Century-Crofts.

Poteet, G. Howard (ed.). *The Complete Guide to Film Study*. Urbana, Ill.: NCTE, 1972.

Pudovkin, Vladimir I. *Film Technique and Film Acting*. Hackensack, N.J.: Wehman Brothers, 1958.

Quick, John, and Tom LaBau. *Handbook of Film Production*. New York: Macmillan Publishing Co., Inc., 1972.

*Radio, Television and Film in the Secondary School*. Skokie, Ill.: National Textbook Company, 1973.

Roberts, Kenneth A., and Win Sharples, Jr. *A Primer for Film-Making*. New York: The Bobbs-Merrill Co., Inc., 1971.

Samuels, Charles Thomas. *A Casebook on Film*. Cincinatti, Ohio: Van Nostrand Reinhold Co., 1970.

Scwartz, Sheila. *Teaching the Humanities: Selected Readings*.. New York: Macmillan Publishing Co., Inc., 1970.

Sheriday, Marion C., and others. *The Motion Picture and the Teaching of English*. New York: Appleton-Century-Crofts, 1965.

Smallman, Kirk. *Creative Filming*. New York: Bantam Books, Inc., 1972.

Smith, Bruce L., and others. *Propaganda, Communication and Public Opinion*. Princeton, N.J.: Princeton University Press, 1946.

Sohn, David A. *The Creative Eye*. Dayton, Ohio: Pflaum/Standard, 1970.

Spottiswoode, Raymond. *A Grammer of Film*. Berkeley, Calif.: University of California Press, 1962.

Steinberg, Charles S. *Communicative Arts: An Introduction to Mass Media*. New York: Hastings House Publications, Inc., 1970.

Stewart, David C. *Film Study in Higher Education*. Washington, D. C.: American Council on Education, 1966.

Williams, Clarence M., and John L. Debes (eds.). *Visual Literacy*. Urbana, Ill.: NCTE, 1970.

Witaker, Rod. *The Language of Film*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970.

Wollenberg, H. H. *Anatomy of the Film*. New York: Arno Press Cinema Program, 1972.

Note: Most of the books listed above contain extensive bibliographies.

## B. Films

*This Is Marshall McLuhan: The Medium Is the Massage* (54 minutes color; or two 27 minute parts) Distributor: McGraw-Hill Textfilms, New York, N.Y.

## C. Slides

The following is a list of color slides with accompanying lectures which are available from the Louisiana Arts Slides Lending Library, State Department of Education, P.O. Box 44064, Baton Rouge, La. 70804.

- *Man and His Environment: In Harmony and In Conflict, Part 2*.
- *The Pursuit of Happiness: Man's Search for the Good Life, Part 1 and 2*
- *The City*
- *Politics In America*
- *Man - The Measure of All Things*
  - *Part I: Man Creates, In His Image*
  - *Part II: Man Creates, For God and Country*
  - *Part III: Man Creates, For Love Or Money*
- *The Many Masks We Wear*
  - *Part I: For Religion and Mythology*
  - *Part II: To Conceal and Express*
- *Art With A Message*
  - *Part I: Protest and Propaganda*
  - *Part II: Satire and Social Comment*

Learning to See and Understand: Developing Visual Literacy, Part 1 and 2

Language, Signs, and Symbols: How Man Communicates
    Part I: Historic Evolution of Language
    Part II: Man-Devised Visual Symbols

Signs and Symbols: Traditional Images and the Modern Artist
    Film
    Photography

## D. Periodicals

Cinemia, 9641 Santa Monica Blvd. Beverly Hills, Calif.

English Journal. January, 1974 issue. East Lansing, Mich.: National Council of Teachers of English. (Contains a resource directory of ideas and materials for media study).

Film Comment, 538 West End Avenue, New York, N.Y. 10025.

Films and Filming, 33 South, 54 Queen Street , Portsmouth, England.

Media and Methods, 134 North 13th Street, Philadelphia, Pa. 19107.

Scholastic Scope Magazine. January, 1971 issue. Englewood Cliffs, N.J.: Scholastic Book Service.

Screen Education, 25 Steadman Street, Chelmsford, Mass. 01824.

Super 8 Filmmaker, 342 Madison Avenue, New York, N.Y. 10017.